

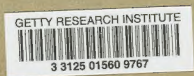
THE ARCHITECTURE OF
JOHN RUSSELL POPE

WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



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THE ARCHITECTURE OF JOHN RUSSELL POPE

WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



VOLUME TWO

FRANK E. HAHN
629 CHESTNUT STREET
PHILADELPHIA, PA.

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INTRODUCTION

N closing the remarks prefixed to the first volume of this work I ventured to indicate the faculty in John Russell Pope which gives him his place apart in the architectural history of the United States. He has, I said, "the resources of an architect born to work in the grand style." The point is peculiarly confirmed by the buildings illustrated in the present volume. Those in the earlier installment, to be sure, threw light on this phase of his genius, notably the grandiose scheme for Yale University. But we now encounter various designs in which, as it seems to me, Pope most impressively comes to grips with heroic problems.

I cannot write temperately of the Temple of the Scottish Rite in Washington. I never see it without an uplifting of the heart; it is so vitalized an expression of imaginative power. That is what, essentially, it had to be. The antique rites of free-masonry function in a kind of withdrawal from the world. Their appeal is to the human mind and soul but they remain enveloped in an aloof quietude, in mystery. To clothe the idea to which his temple is dedicated, Pope had to forego many of those visible affirmations which are so characteristic of say, a Gothic cathedral. He had to fashion an almost windowless edifice. Even his doorways had to be as it were, discreet apertures in great silent walls. Weight, might, a kind of massy simplicity, these were the factors with which he had to deal, above all in a grand unity, and he had to do this without heaviness. He had to use the style of the ancients without being merely archaeological, for if he was to be true to the masonic ideal he had to be humanly sympathetic.

He succeeded, I think, primarily because he saw his problem steadily and saw it whole, saw it in the mass proceeding inevitably from his plan. But I seem to see the pure artist in him rising to a wonderfully felicitous investiture of the mass with that garment of design which makes a work of architecture not only imposing but friendly. He broke the fabric up into massive stages, starting with a base beautifully proportioned to the upper sections, and when he reached what I would call the major member of the scheme he enframed it in fluted pillars that make a veritable rhythmic music in their march. How they lighten the austere composition! How their gracious lines and the play of light over their surfaces impart a delightful motive into an ensemble of more than classical, of positively Egyptian, solemnity!

That is where Pope's imagination tempers the severity of his scholarship. Nominally, I suppose, one must think of the past as one stands in the shadow of this monument. Nominally one reverts to the tremendous pile of Halicarnassus and recognizes the modern architect's debt to the ancestor of all funerary monuments. He is true to it in nothing more conspicuously than in that very procession of Ionic columns to which I have referred. But let the student overhaul the old restorations of King Mausolos his tomb and ask himself, in all frankness, if there is a trace of anything like pedantic emulation in Pope's superb design. Rather, as I see it, he has taken a canon of antiquity and rehandled it in perfect freedom, used an historic idiom only to place upon it an accent of his own. It is the accent of the grand style employed as a man employs his mother tongue. In this building a creative artist speaks out loud and bold, in clear, vibrant tones. We have in America no monumental structure in which line and mass are fused more organically, more powerfully, more beautifully. The plate in this book which shows the Temple at night, enhanced in effect by the incidence of artificial light, reminds us that, at moments, it can be, among other things, picturesque. But that is only a fleeting aspect. The true test of it comes in the pitiless light of a cold, gray day. Then its greatness as a living building is only the more profoundly manifest. Pope has done many noble buildings but the Temple of the Scottish Rite remains, in my opinion, his masterpiece. There his style met with an opportunity that was unique.

That he has style is the assurance of his doing all manner of things with distinction. Witness the Union Station at Richmond, with its dome and its pillared front, a structure dedicated to prosaic uses but lifted well out of the category of prose. Witness the beauty of the two Roosevelt Memorials, the one at New York and the one at Washington. The first of these triumphs through a sort of purified Roman splendor and is deeply satisfying, but I confess that the Washington Memorial moves me even more, perhaps because it is so original in its exquisite balance of the elements of stone and water brought together. I think again, as I study the drawings, of that sentient company of columns in the Temple of the Scottish Rite and of its subtle mitigation of bleak grandeur. In his idea for the Roosevelt Memorial at Washington, Pope once more called up great ranks of marble pillars and he so consummately proportioned them to the main plan, he so well adjusted them to base and cornice and to the central fountain, that the

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whole conception emerges in an almost incredible lightness and grace. He felt its relation to other commanding units, like the Washington Monument, as the plate clearly shows. But without any sacrifice of the large note required he managed to make the Roosevelt Memorial an almost poetic thing in its supreme elegance.

This quality of *character* which a work of Pope's possesses is to be ascribed, I repeat, to the creative nature of his art. The soaring shaft in commemoration of Macdonough before the City Hall at Plattsburgh, the classical City Hall itself, the grave, almost rude Lincoln Memorial at Hodgenville, the Stewart and other mausoleums, all have the quality of work developed from within, they all point to that spark of inner energy which is inseparable from true architecture. And to recall the versatility of the designer these structures are followed in our series of plates by divers notable essays in domestic architecture, houses, chiefly in Washington, which exhibit Pope turning with ease from the grand style to a more intimate language. He uses it with the same dignity but with something very precious added, the attribute of charm. You feel this in his façades and you feel it, very markedly, in his interiors. I would point out in the latter particularly what is apparent, indeed, in all the phases of this architect's work, a certain refinement of detail denoting an infallible restraint. In his treatment of a room, its doors, its cornices, its mantelpiece, its mouldings, you get an echo of the art which presides over his monumental structures. "The Artist," said Whistler, "is known by what he omits." There you have the art of John Russell Pope, sifted, balanced, an art which in the pursuit of beauty is governed by an unerring instinct for the golden mean. You are breathing a pure, nay, a lofty air when you are in the presence of his architecture.

ROYAL CORTISSOZ.

April, 1928.



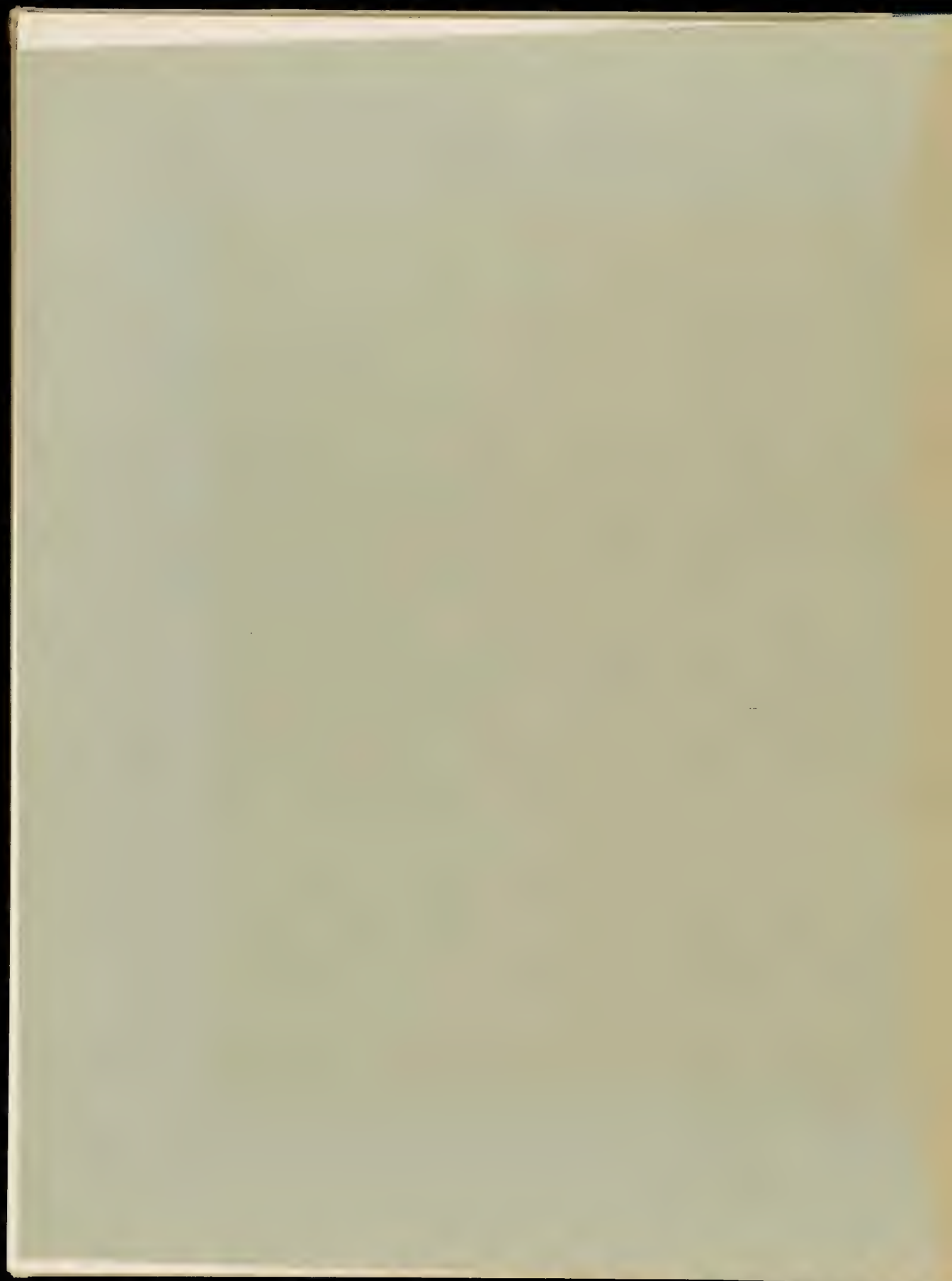
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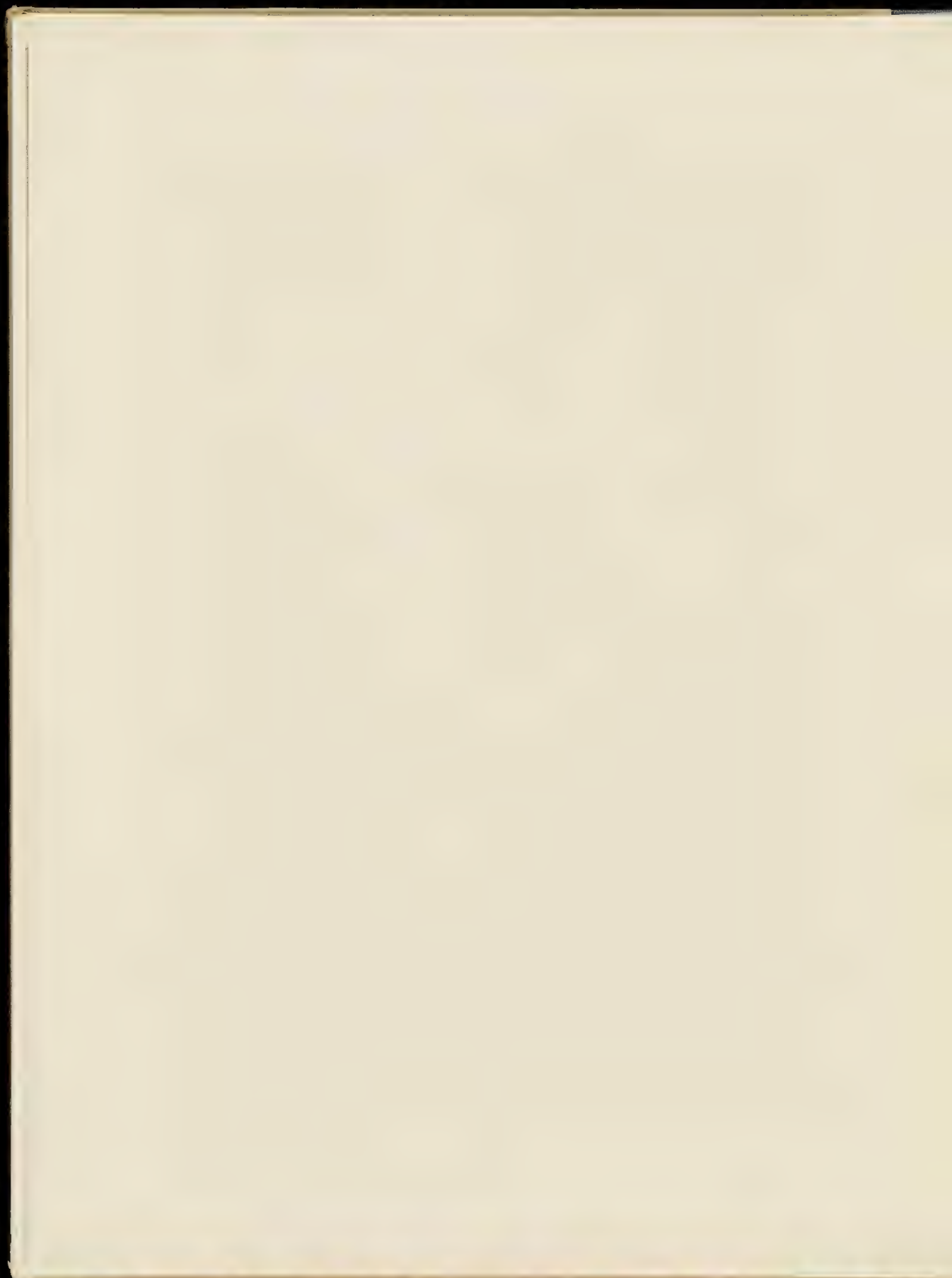
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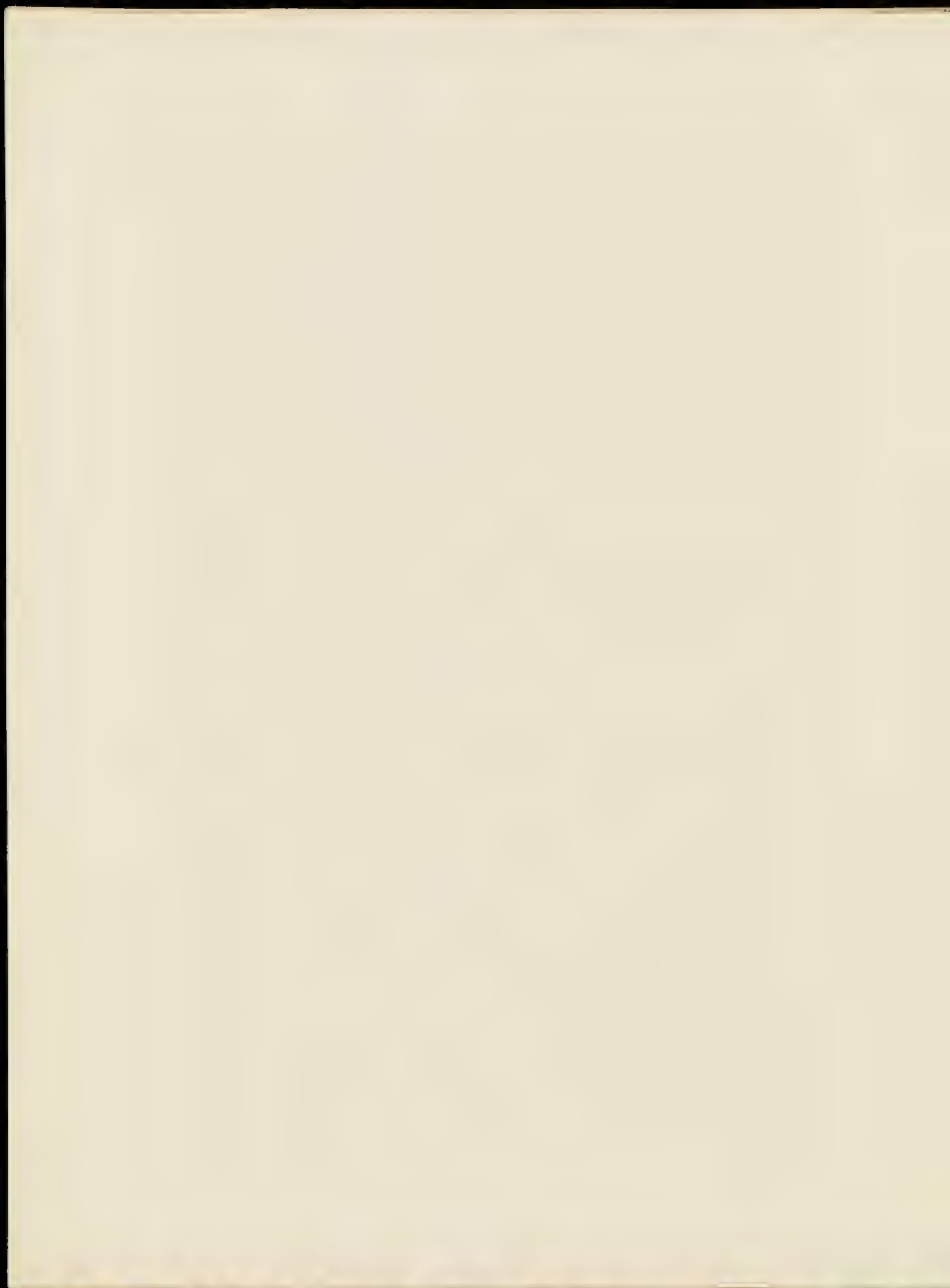
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THE TEMPLE OF THE SCOTTISH RITE
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PLATE 2



The Temple at Night

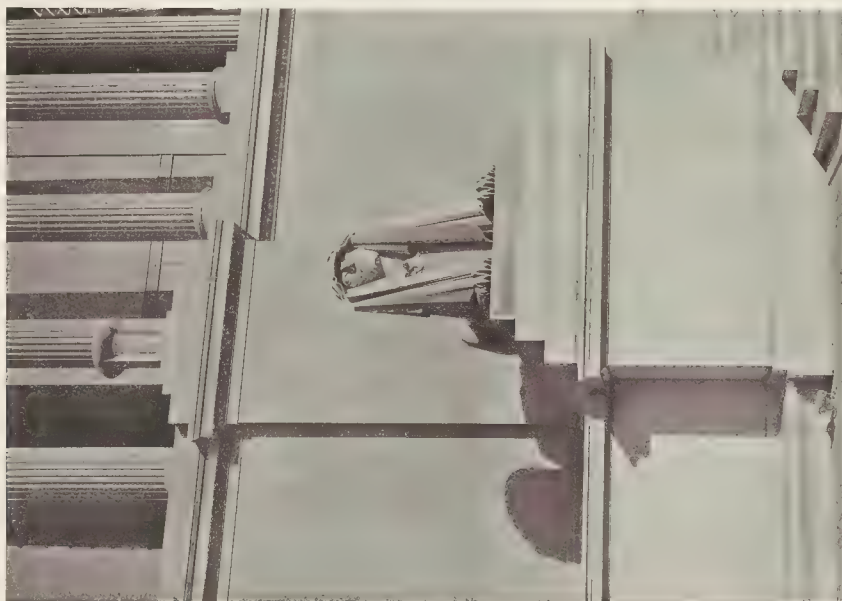
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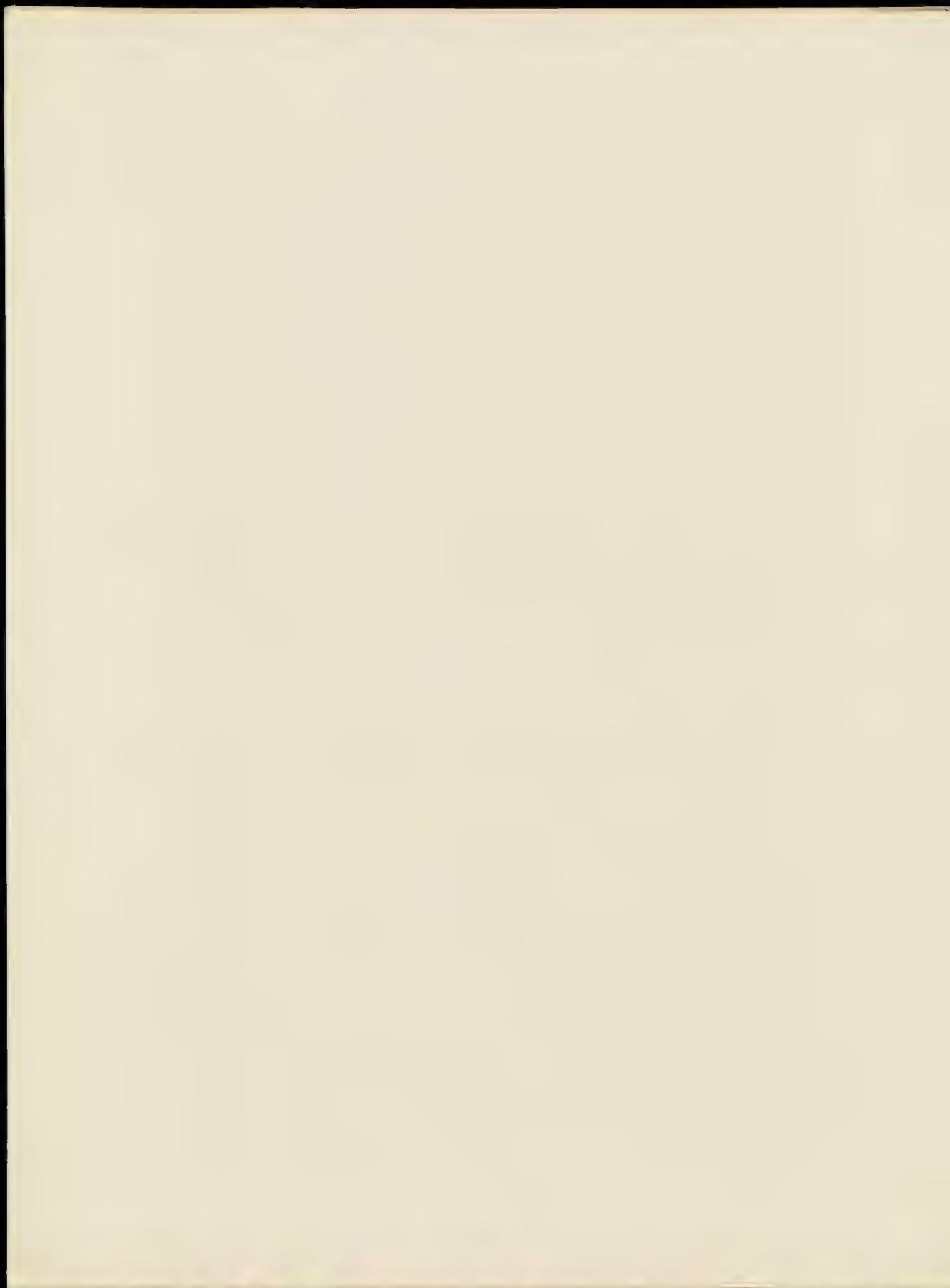


Sphinx at right of Dorus, Symbolizing "Wisdom"



West, or Principal Front

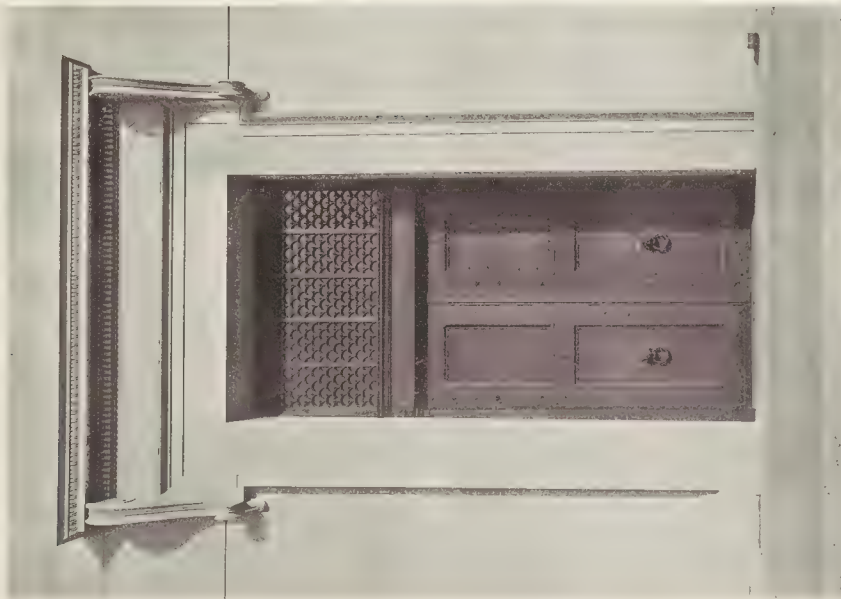
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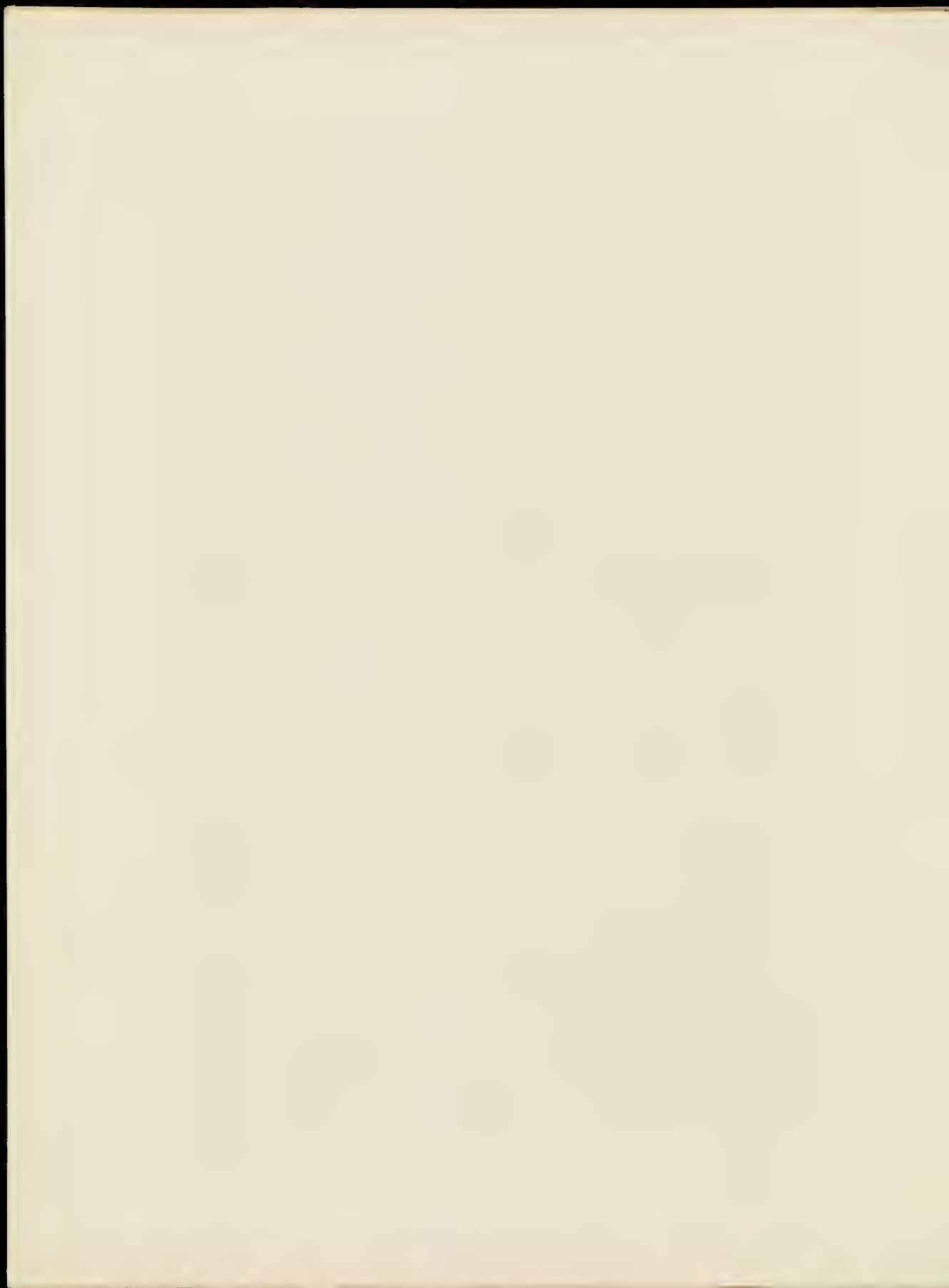


Entrance Doorway



Detail of Exterior Altar

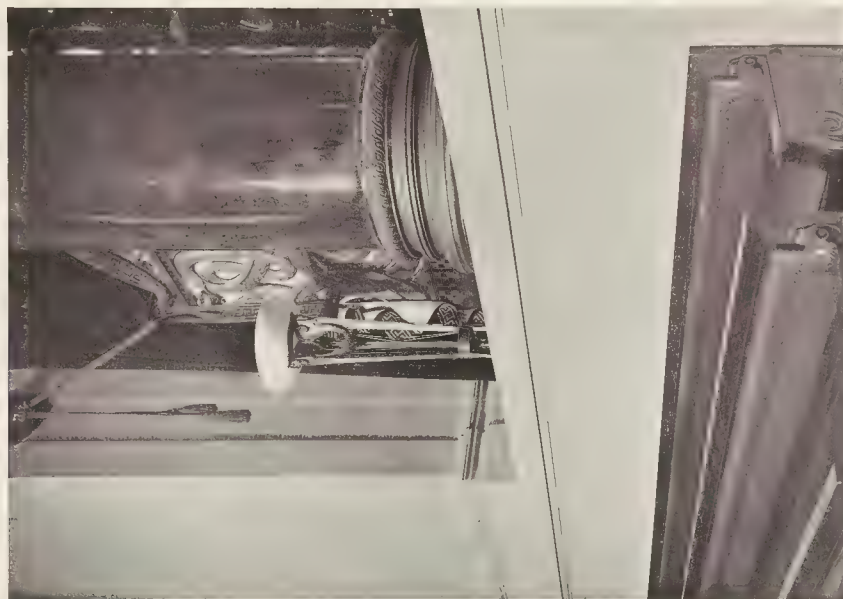
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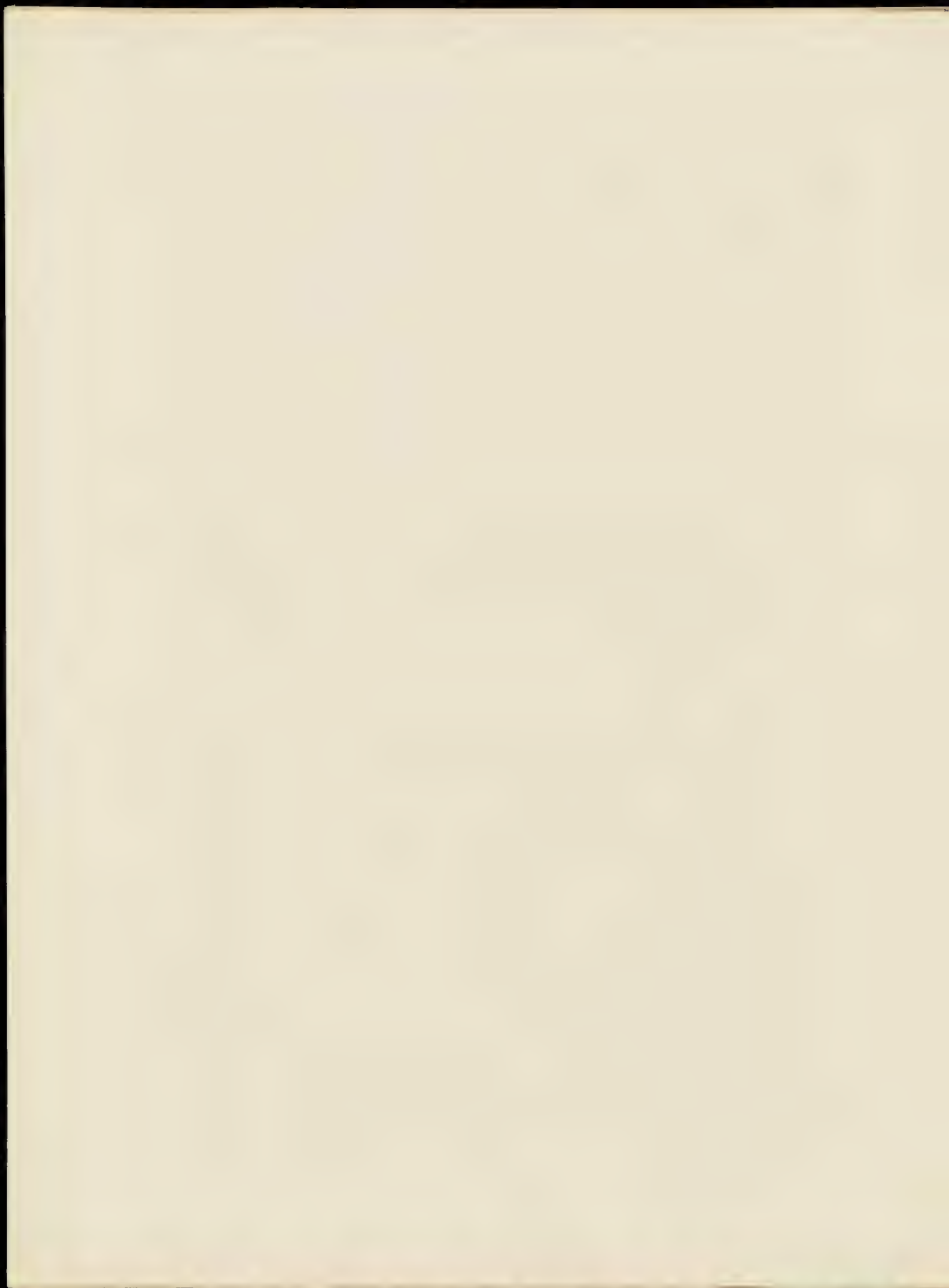


Detail in Temple Room



Forecourt taken from top of the Side Pylon

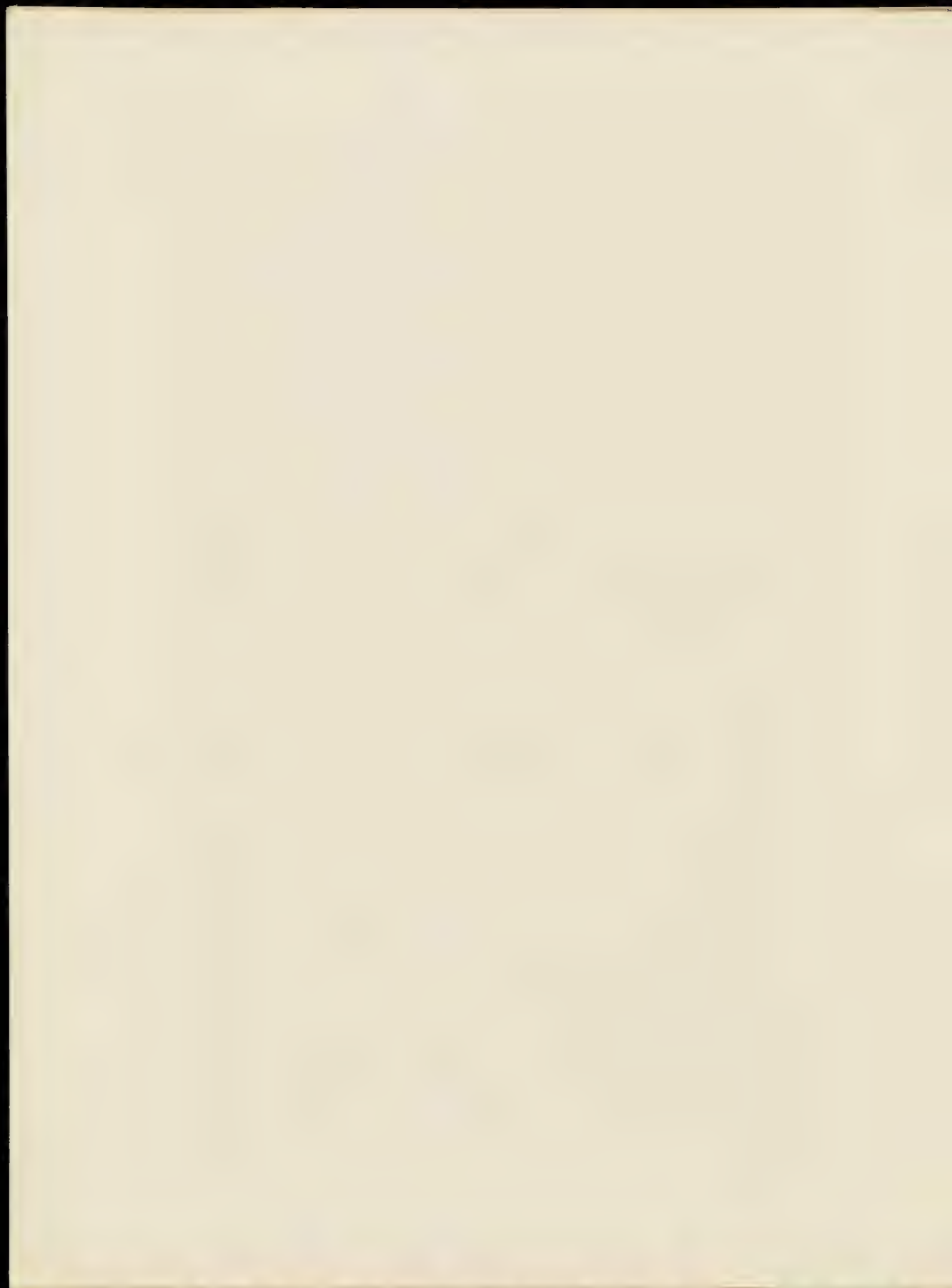
THE TEMPLE OF THE SCOTTISH RITE
WASHINGTON, D. C.





The Atrium or Entrance Hall

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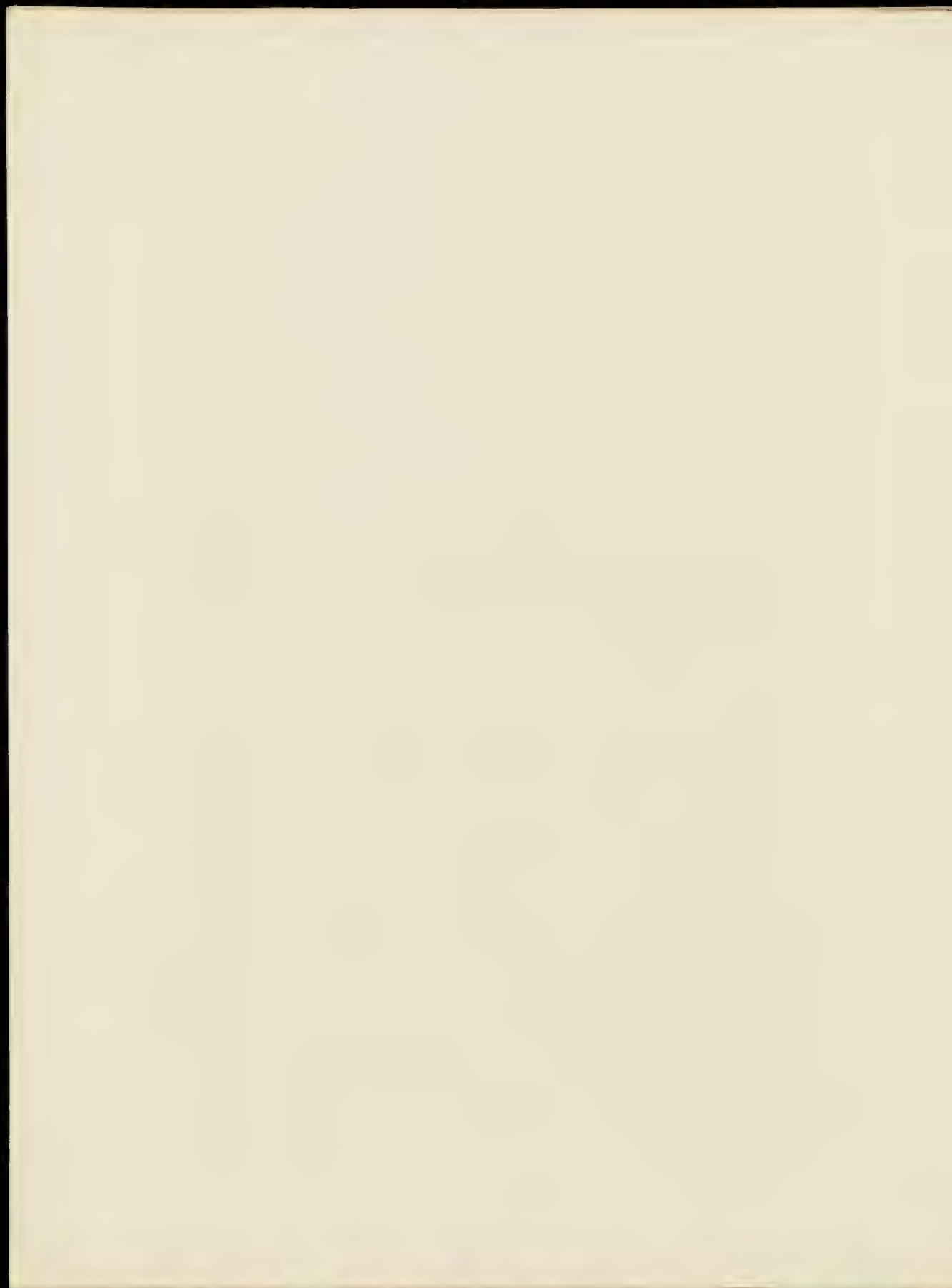
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Detail view of Atrium

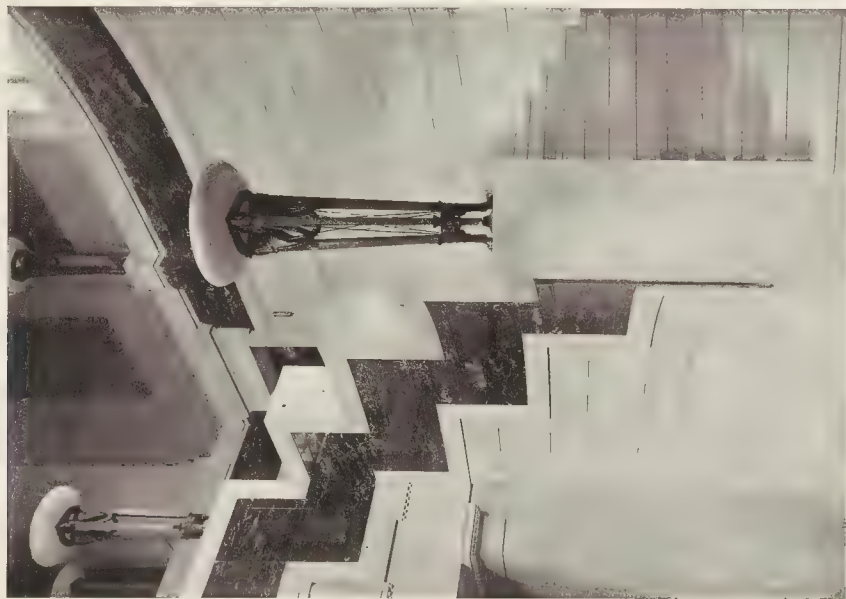
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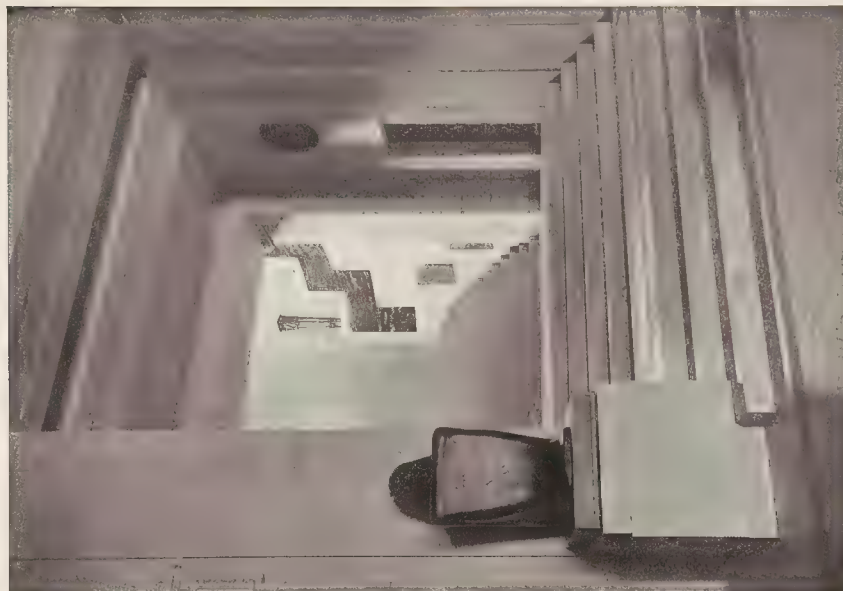
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PLATE 8



Detail View of the Stairway and Hall



Stairway Leading from Atrium to the Temple Room

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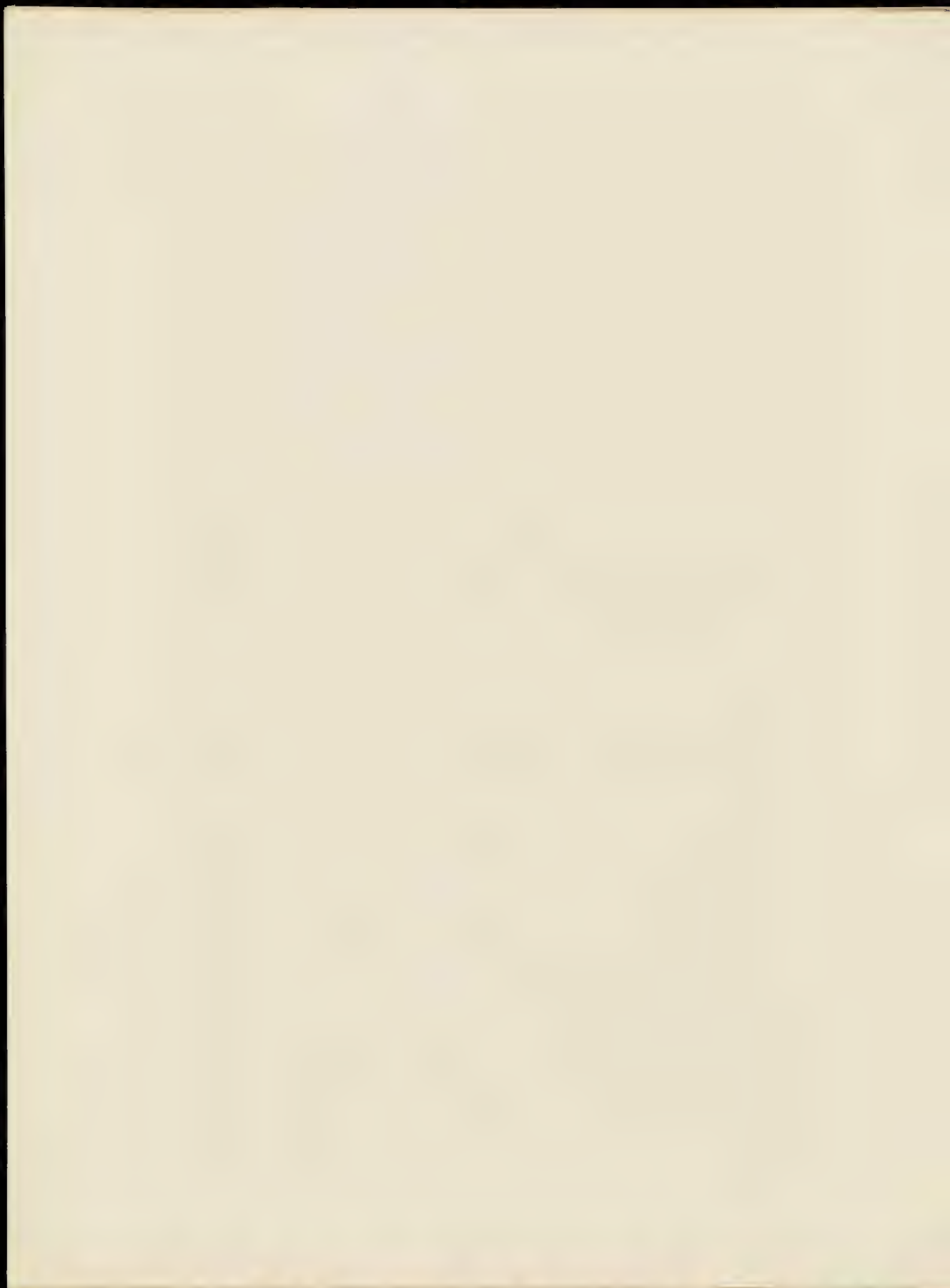
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The Supreme Council Chamber

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PLATE 10



The Grand Commander's Throne in the Temple Room

THE TEMPLE OF THE SCOTTISH RITE
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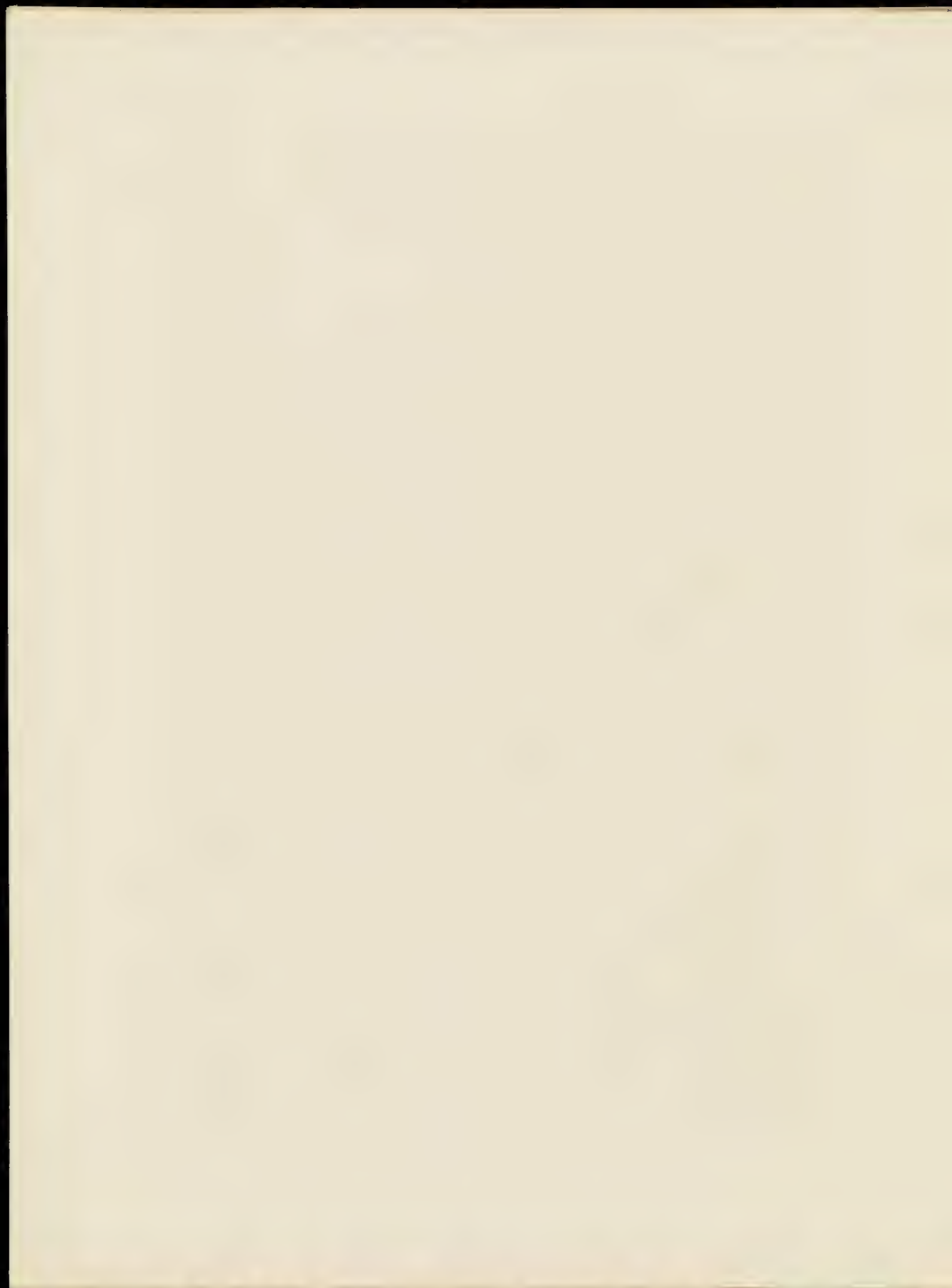
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Side View of The Temple Room

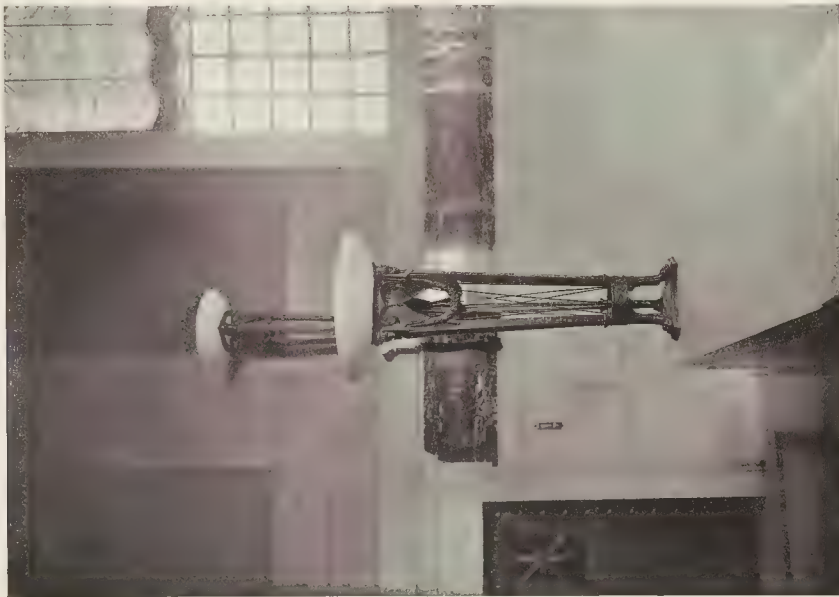
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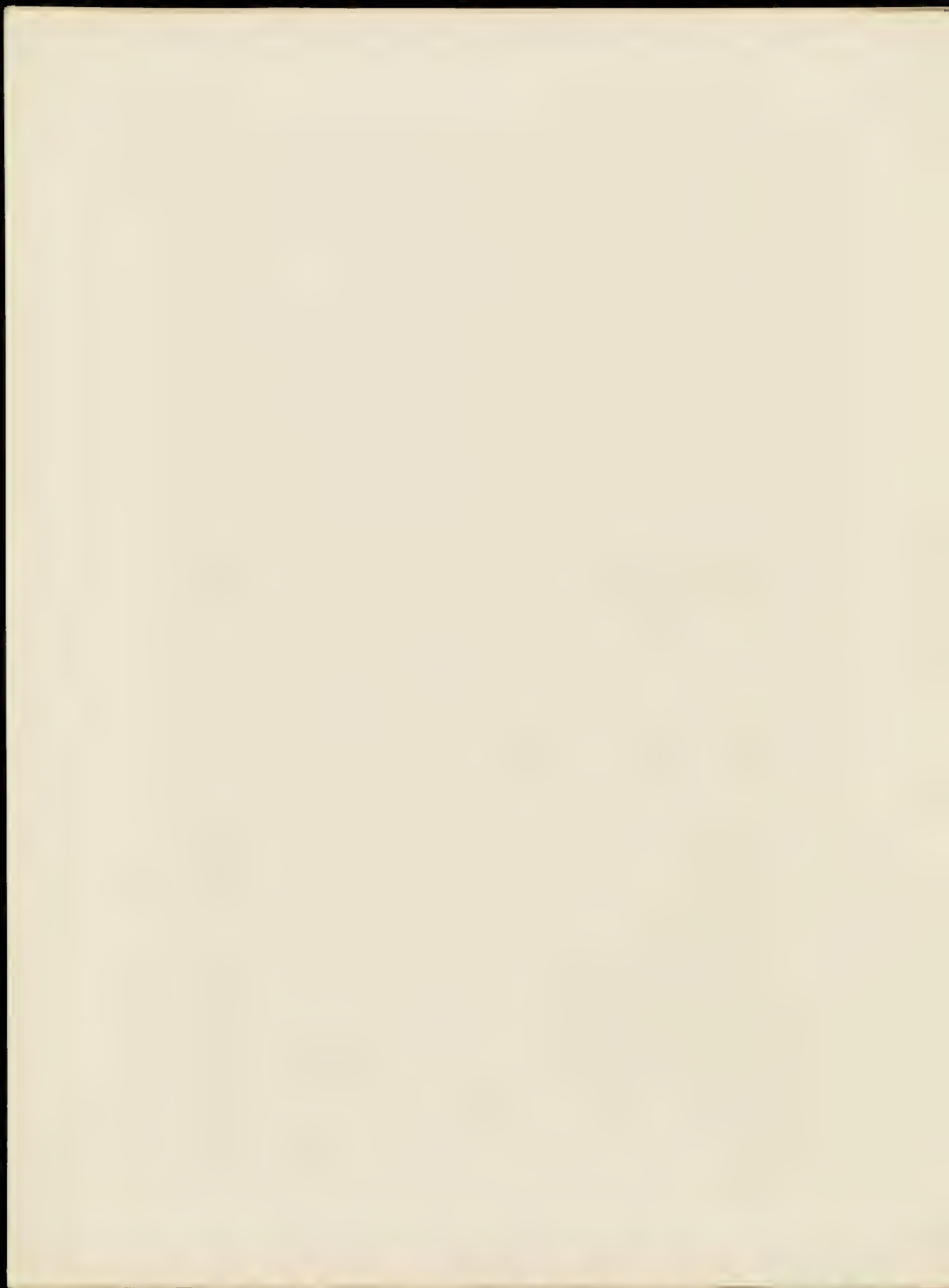


Lighting Fixture at Stairway to Temple Room



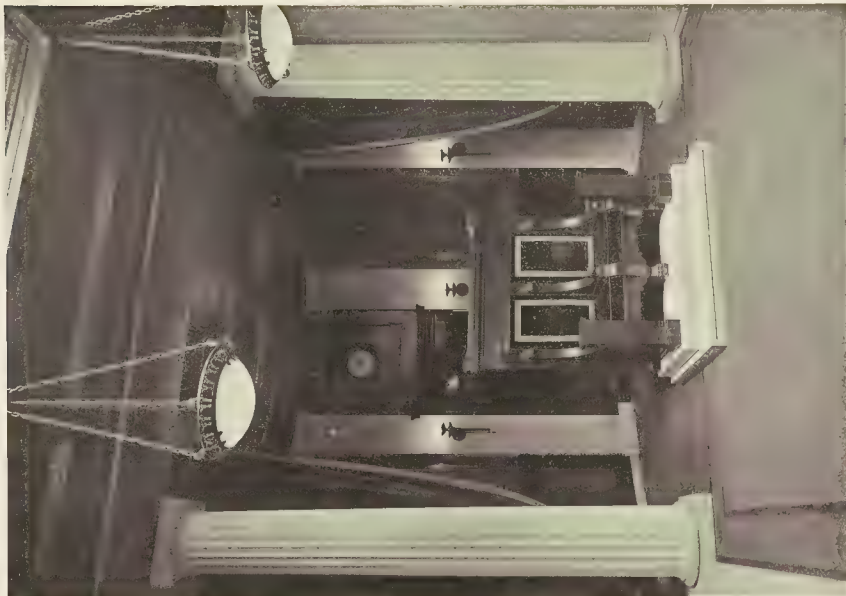
The Altar in the Temple Room

THE TEMPLE OF THE SCOTTISH RITE
WASHINGTON, D. C.



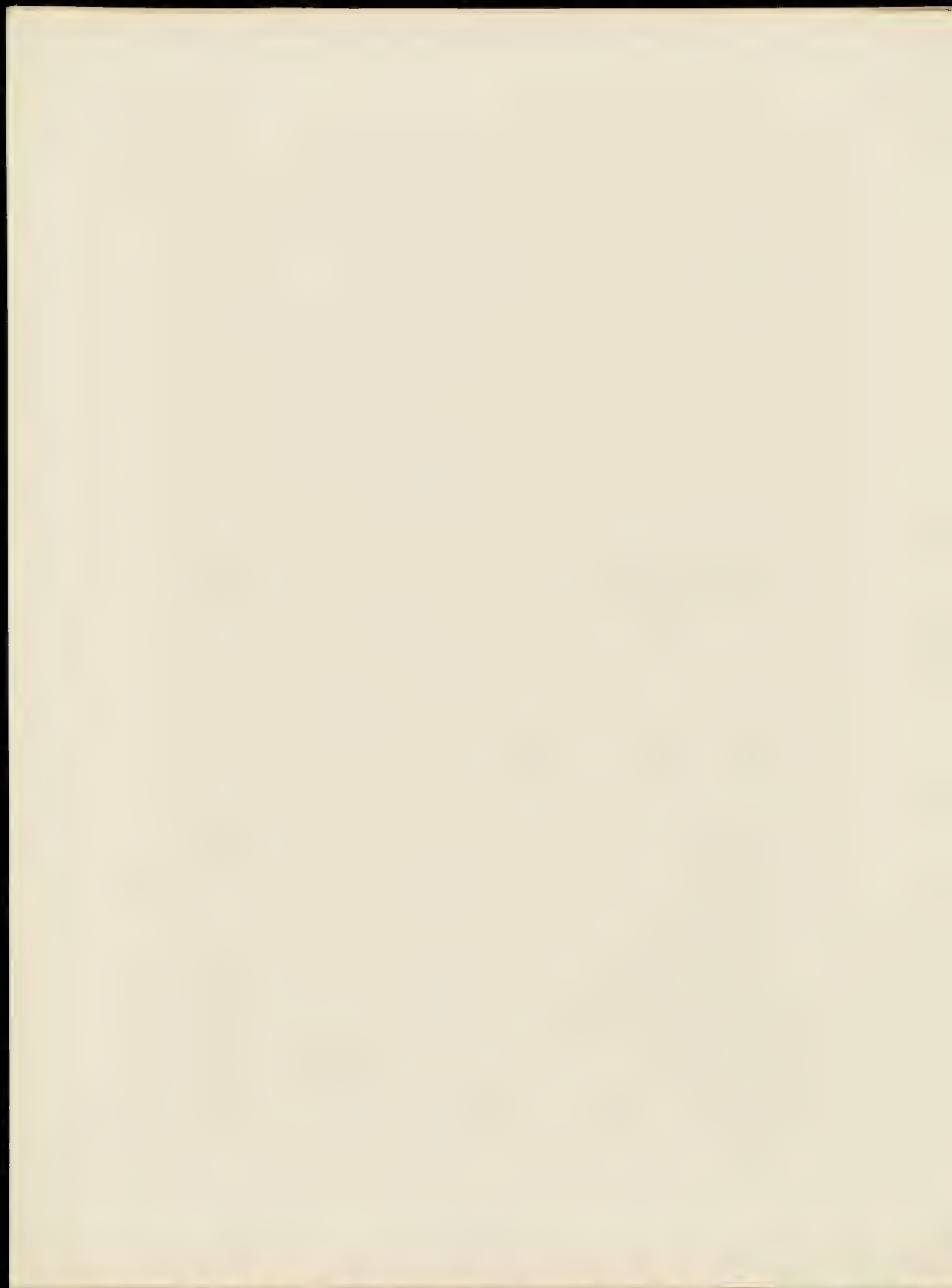


Detail of Bronze Window Screen in the Temple Room.



View in the Temple Room.

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PLATE 14



The Reading Room



The office of the Grand Commander

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PLATE 15



Fireplace in the office of the Grand Commander

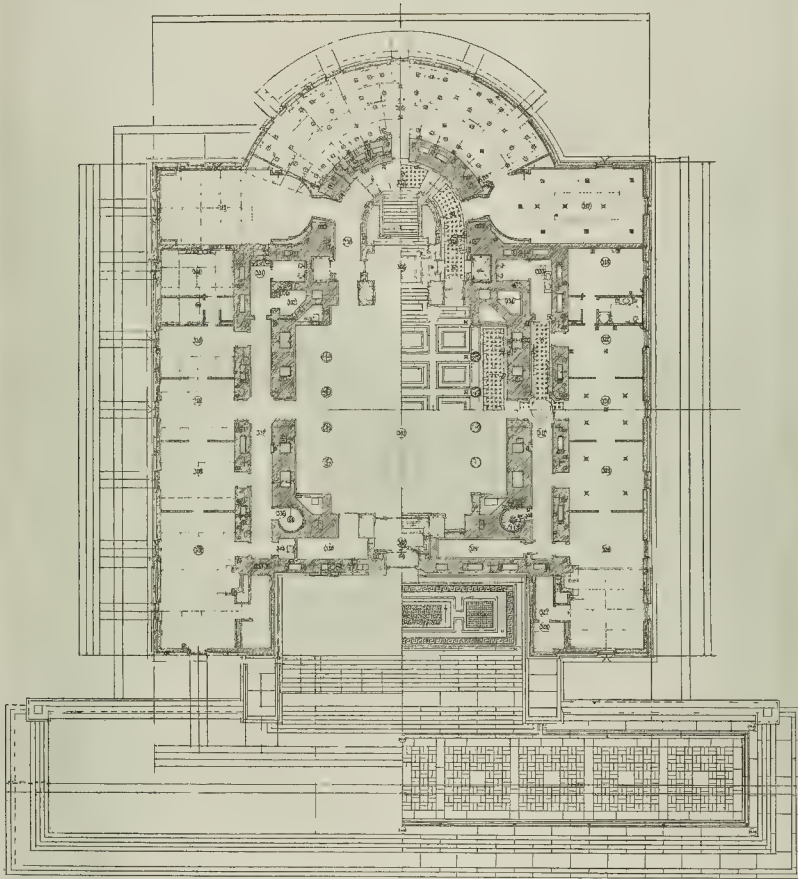
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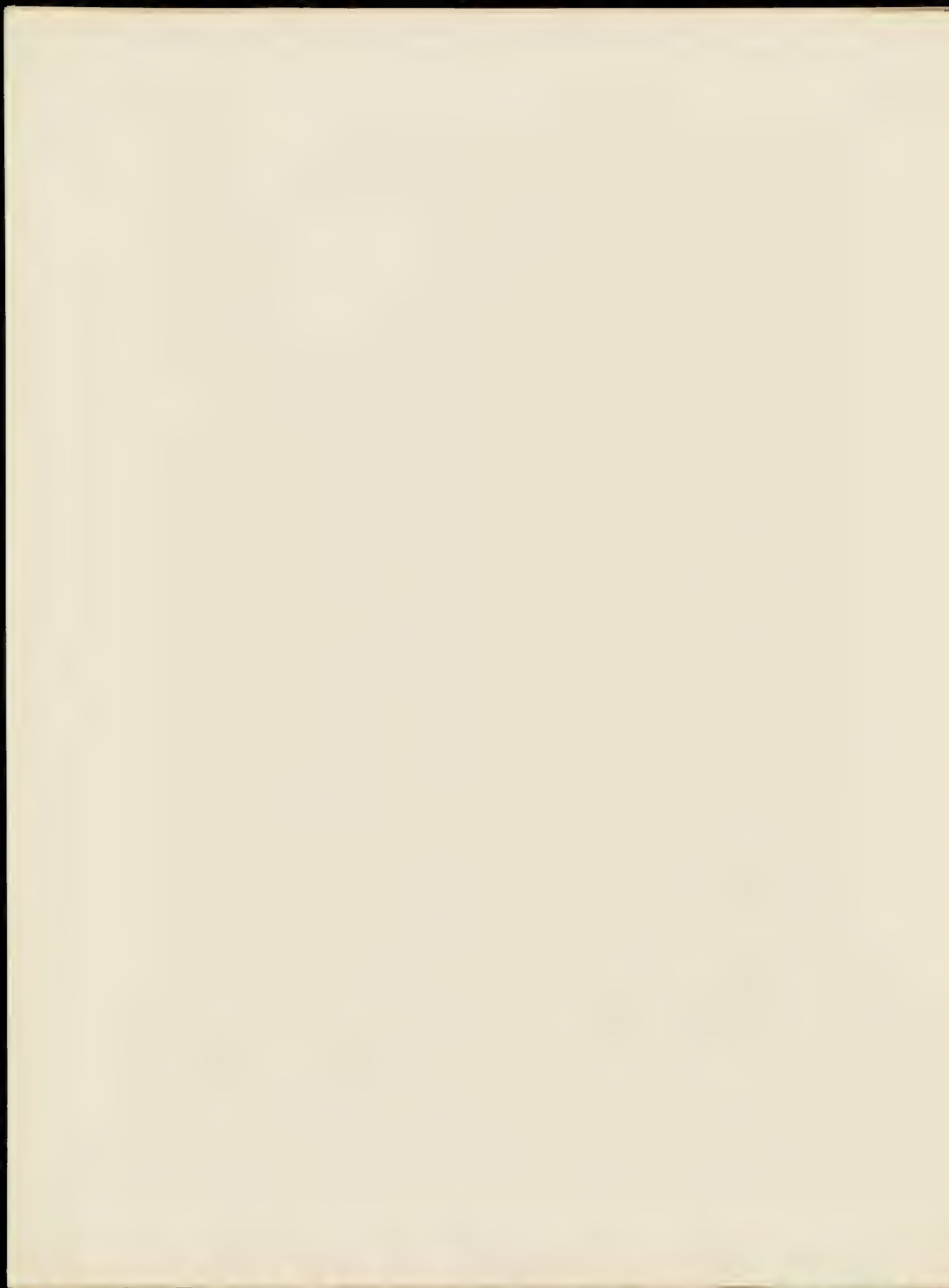
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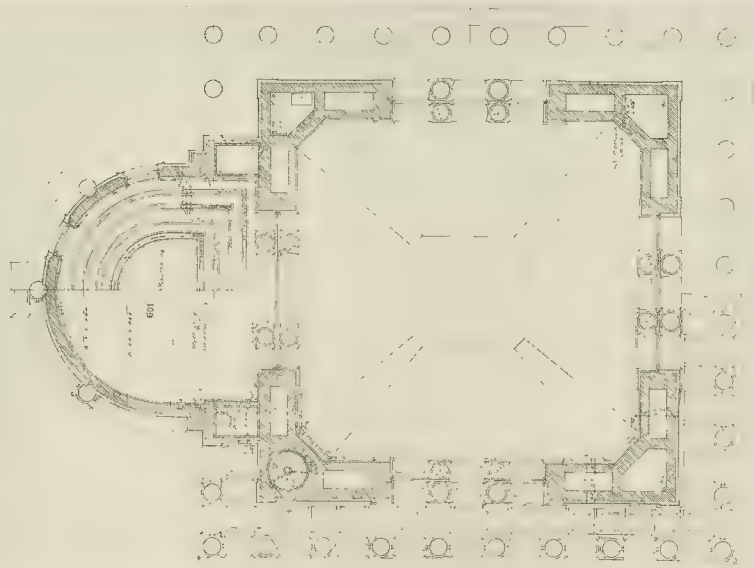
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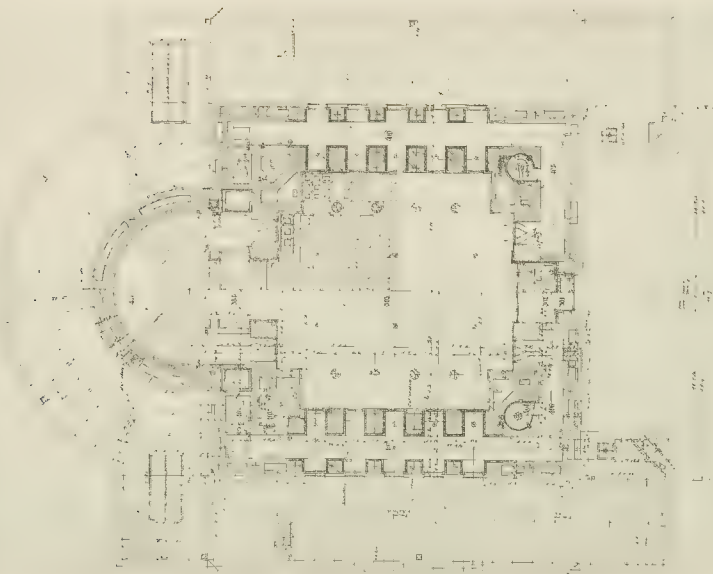
Entrance Floor Plan

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Floor Plan Upper Part



Floor Plan Upper Entrance

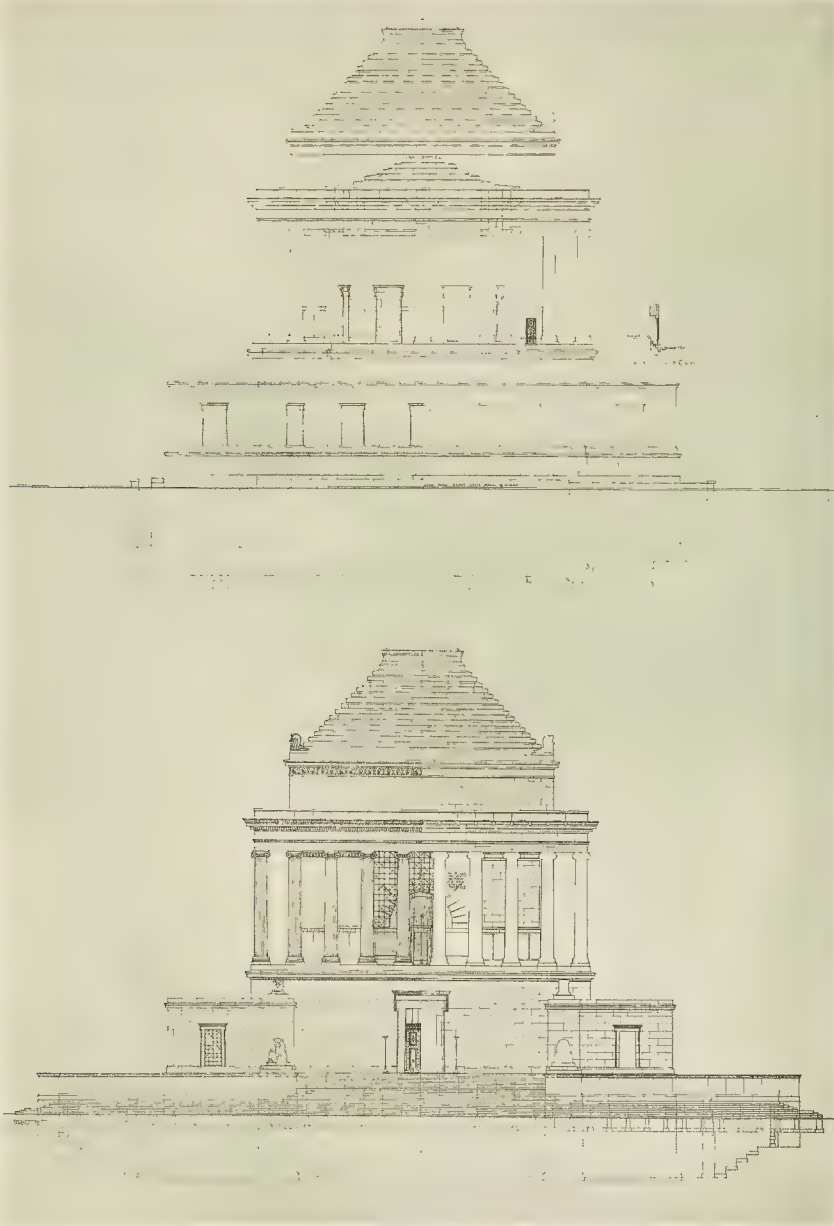
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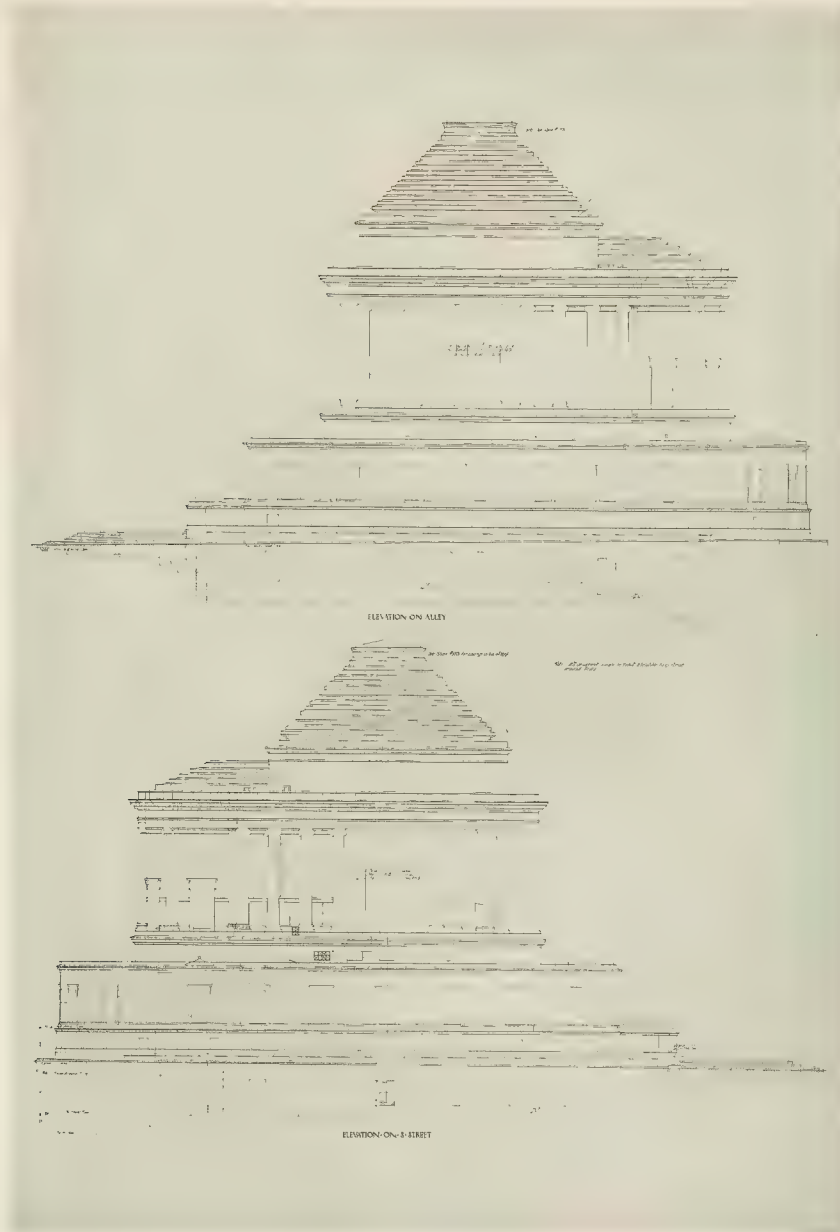
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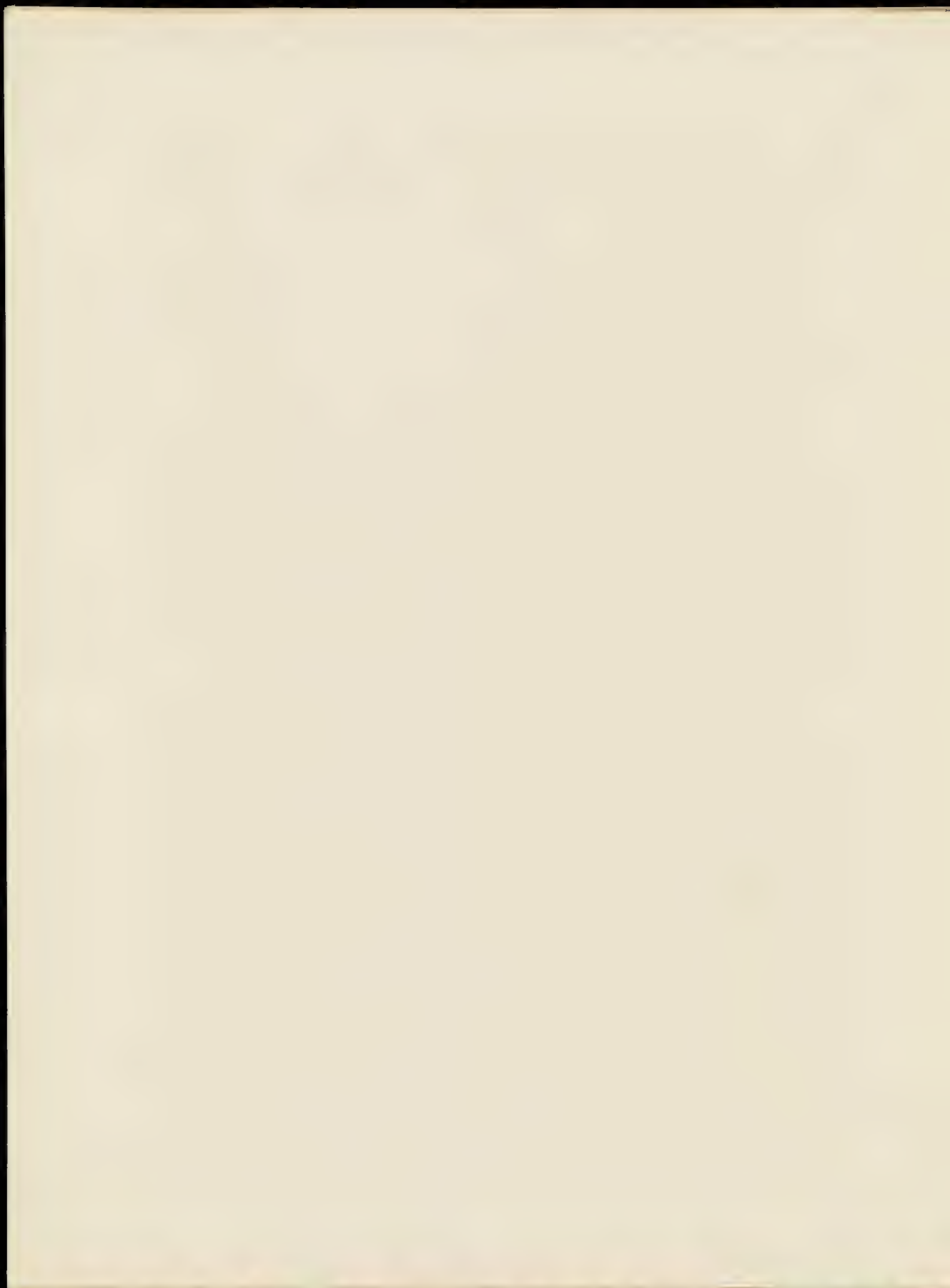
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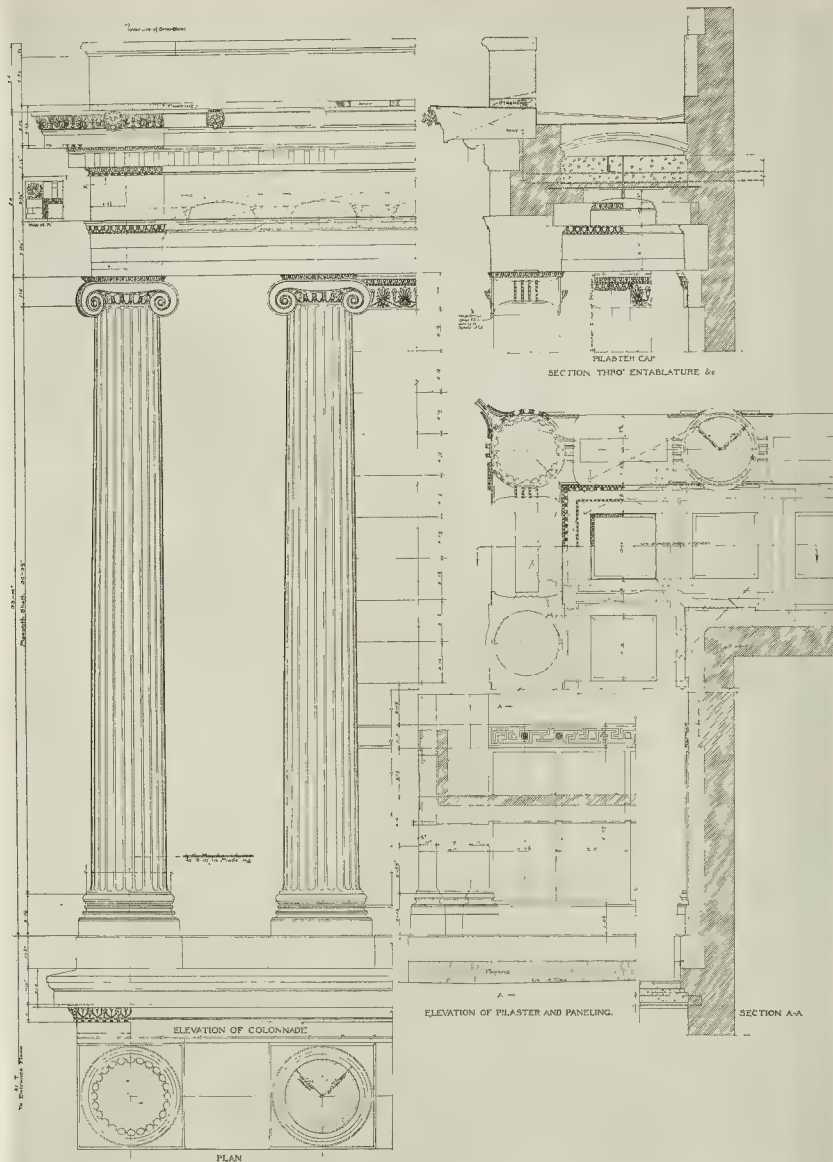




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Detail of Colonnade

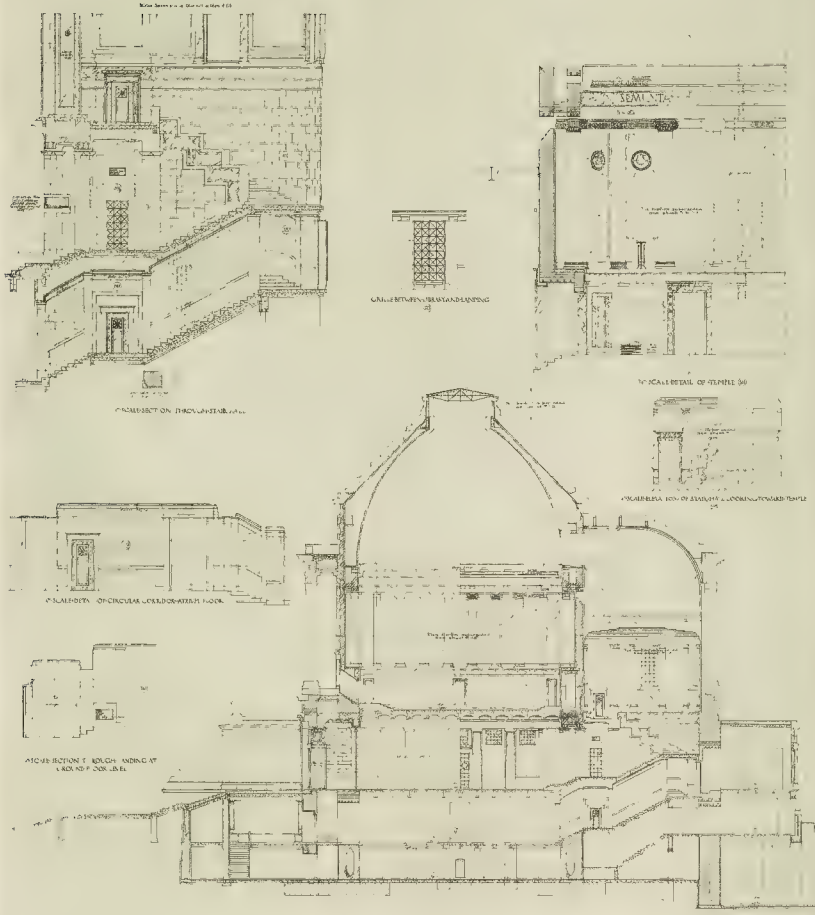
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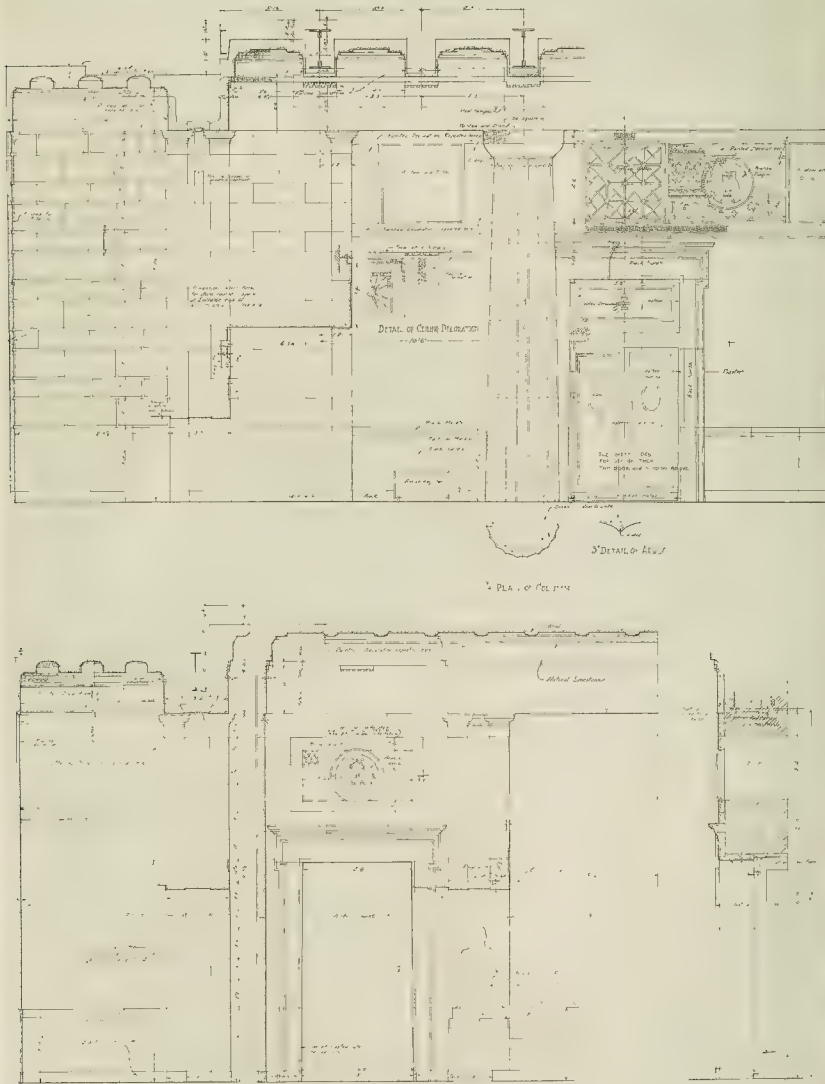
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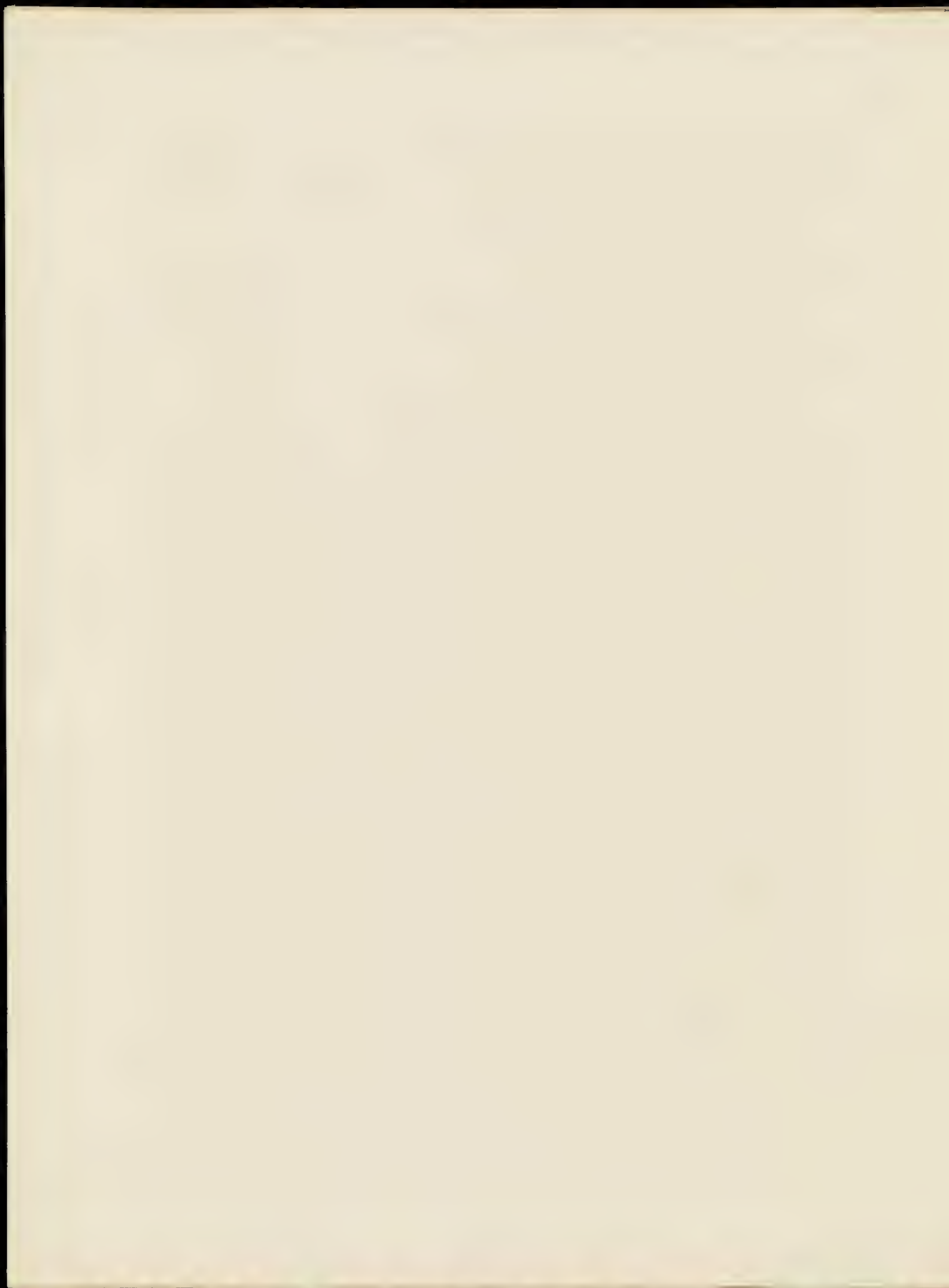
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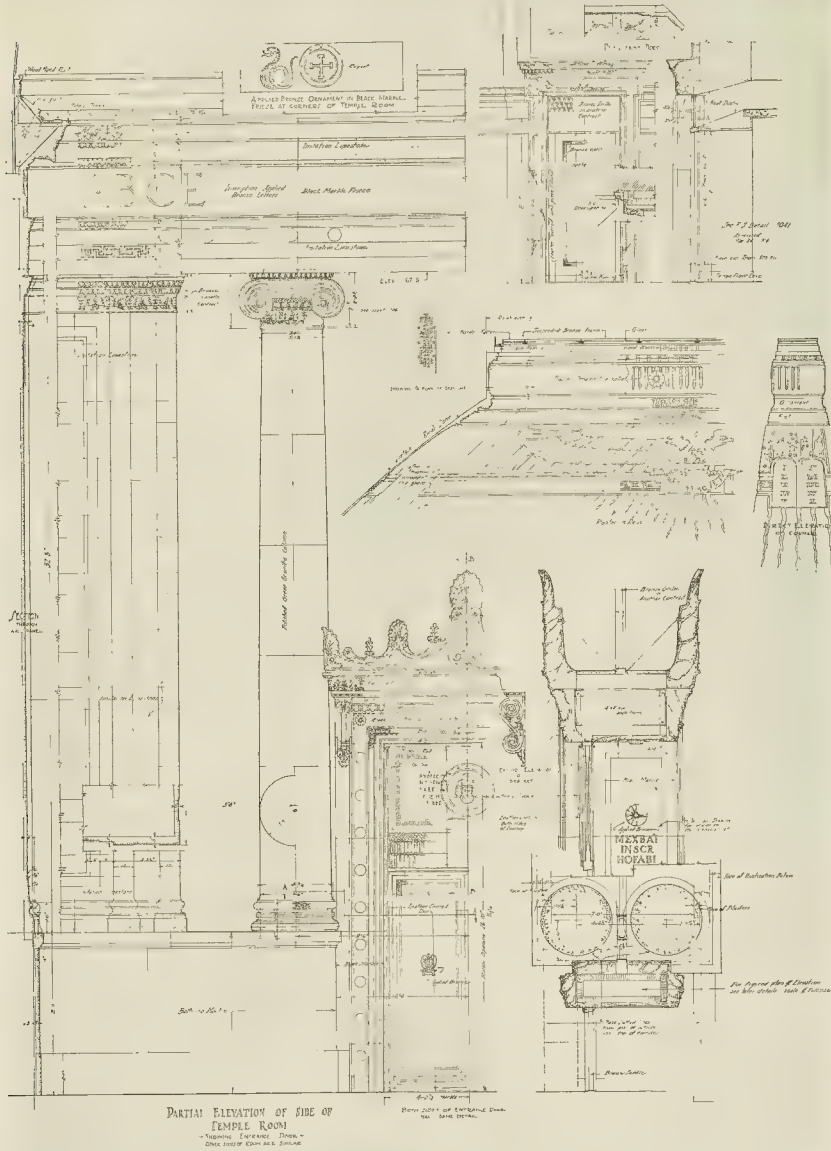
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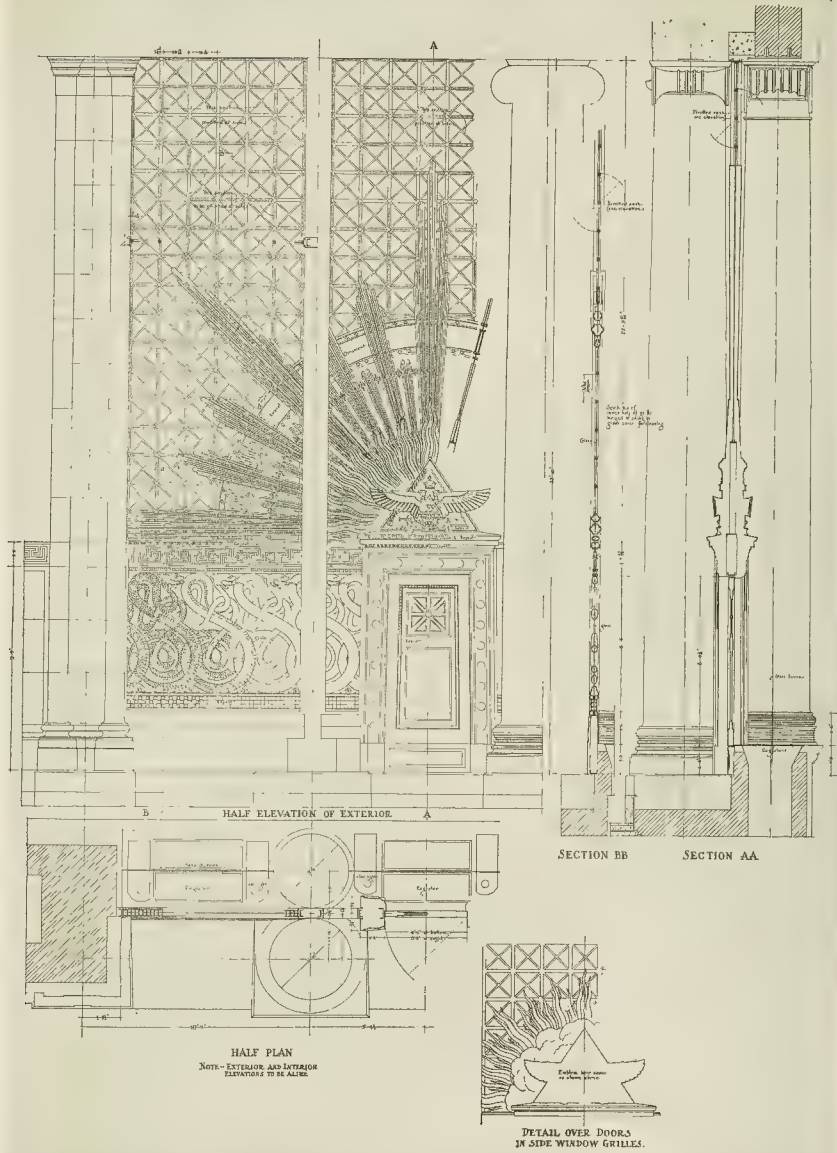
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PLATE 25



Ornamental Bronze Grille in Temple Room

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WITH INTRODUCTORY TEXT
BY ROYAL CORTISSOZ



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Panoramic View

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Main Elevation

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Detail of Main Elevation



View of Colonnade

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View of Interior

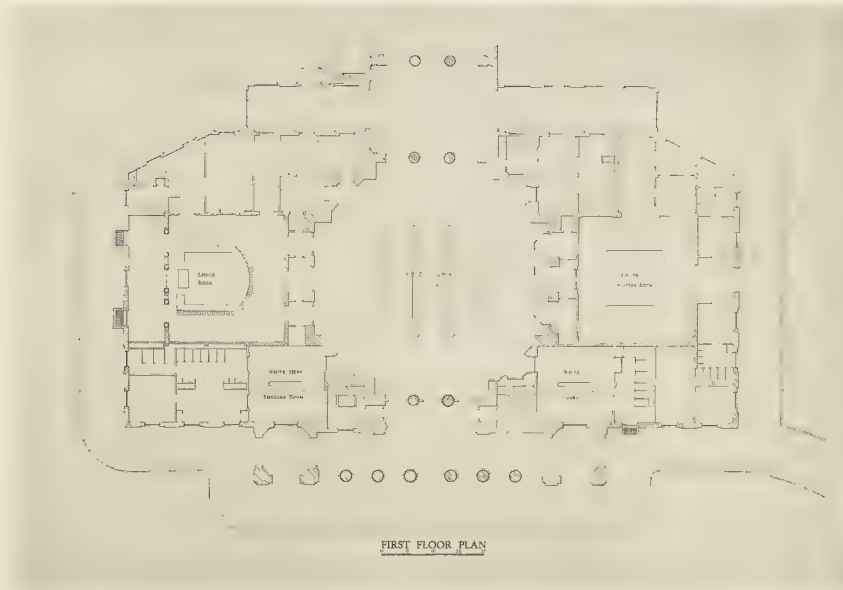
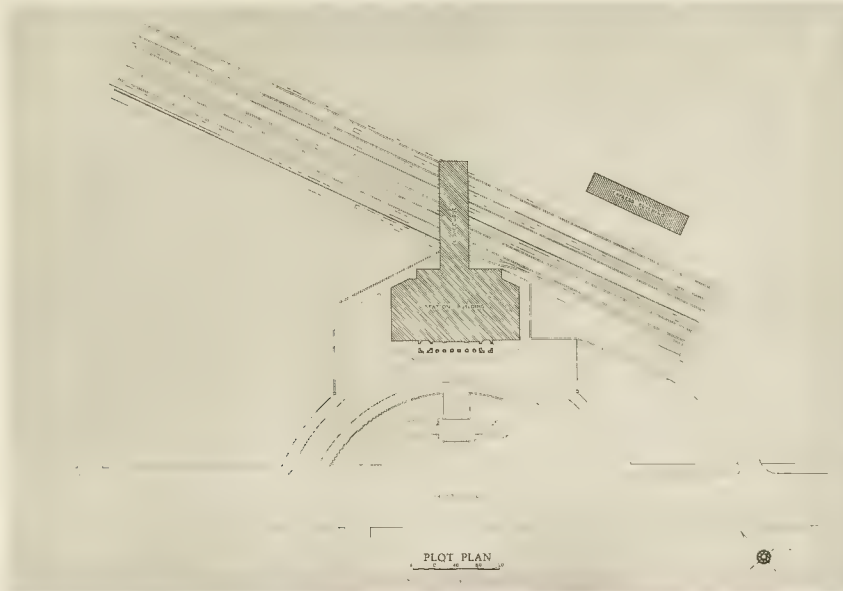
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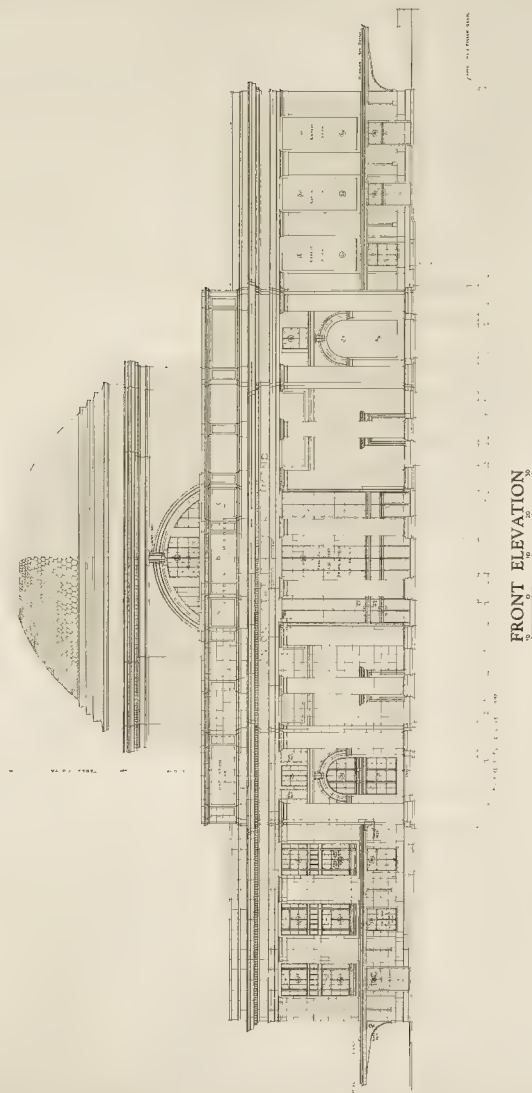
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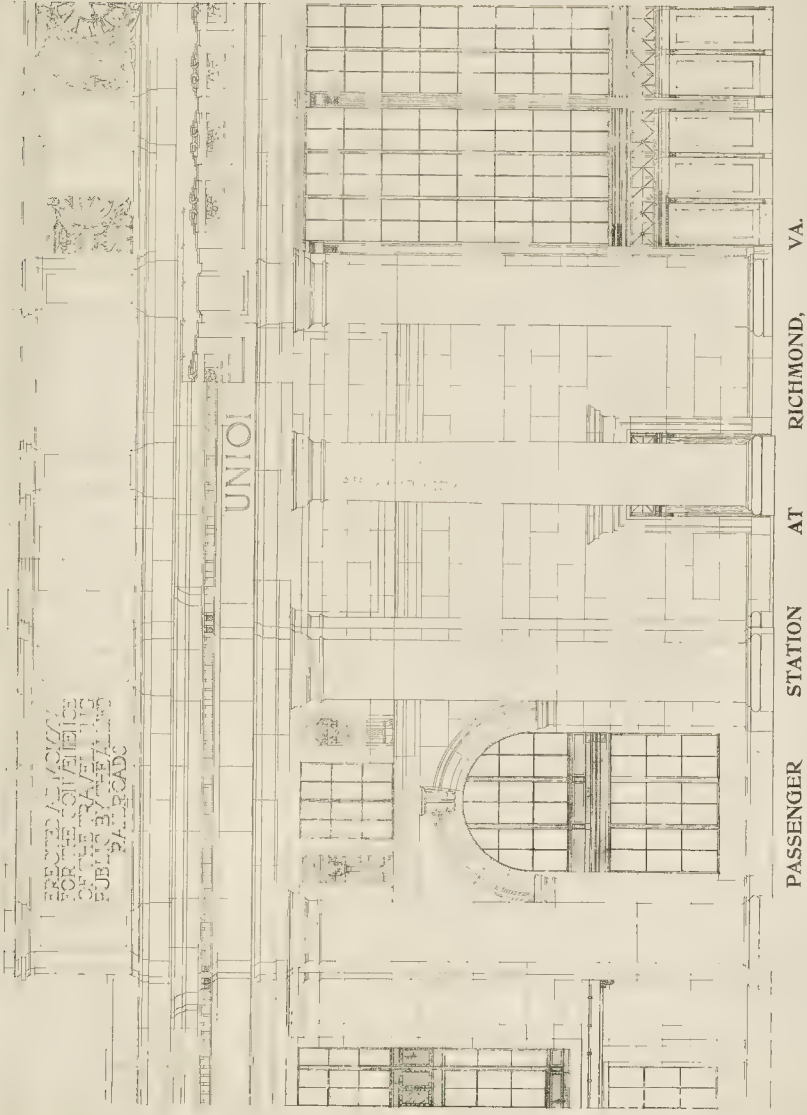
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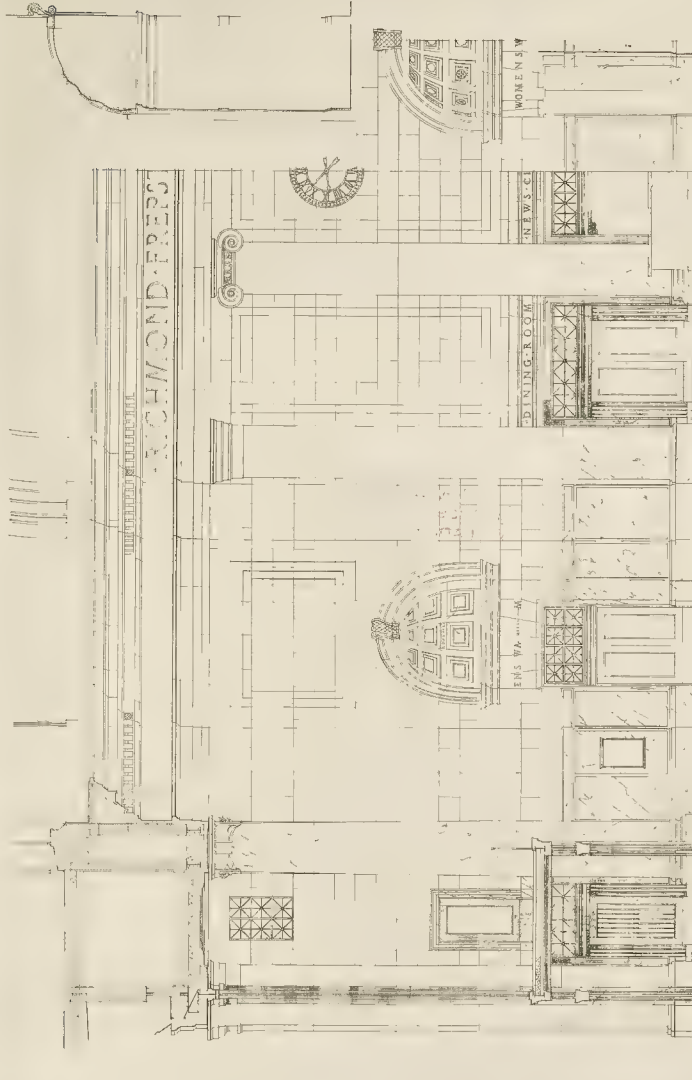
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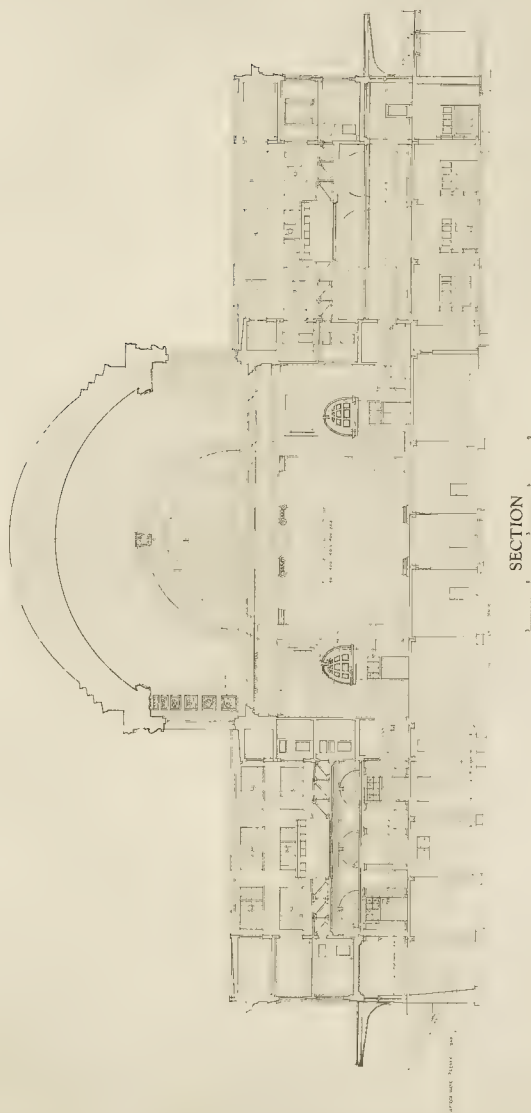
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Detail of Interior

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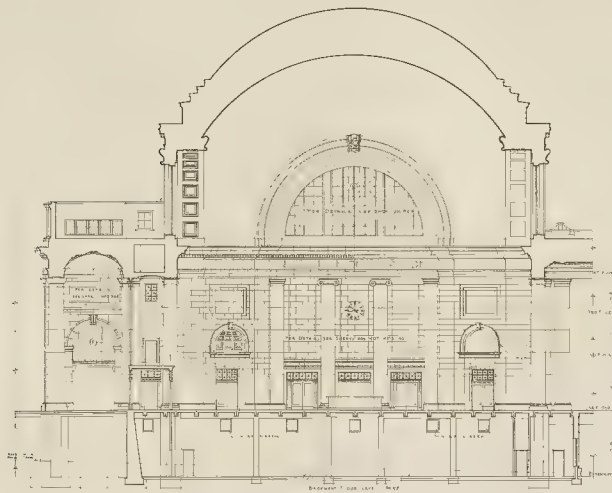
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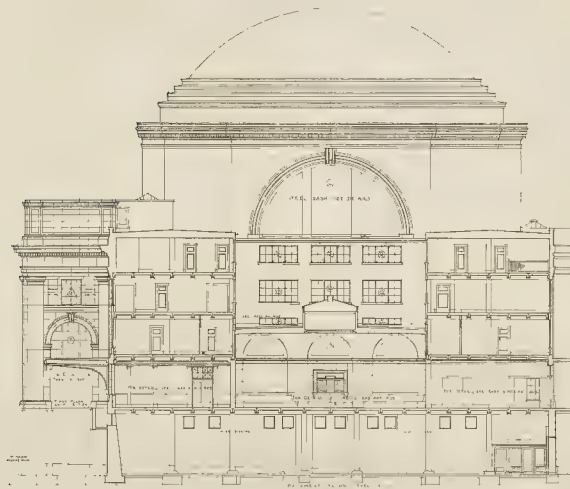
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SIDE SECTION



SECTION - END - ELEVATION

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Main Elevation

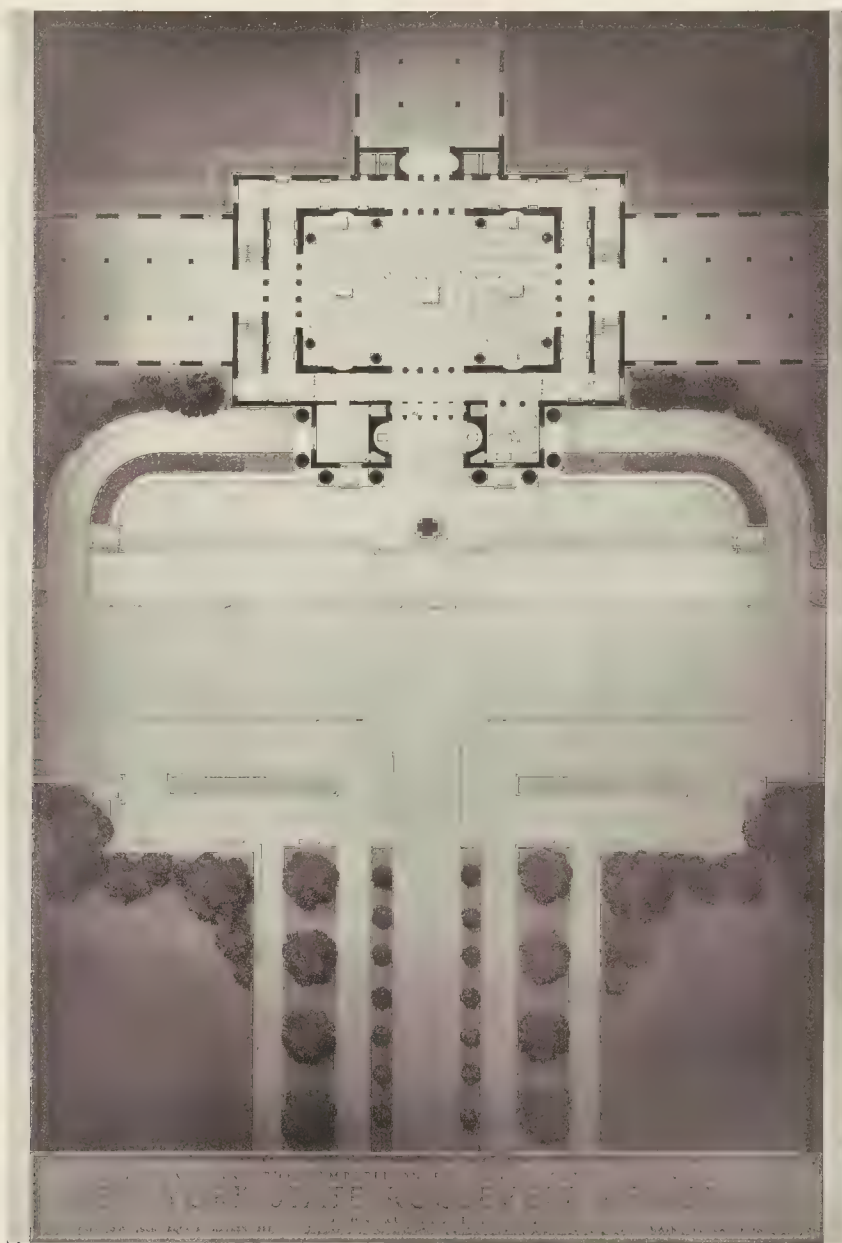
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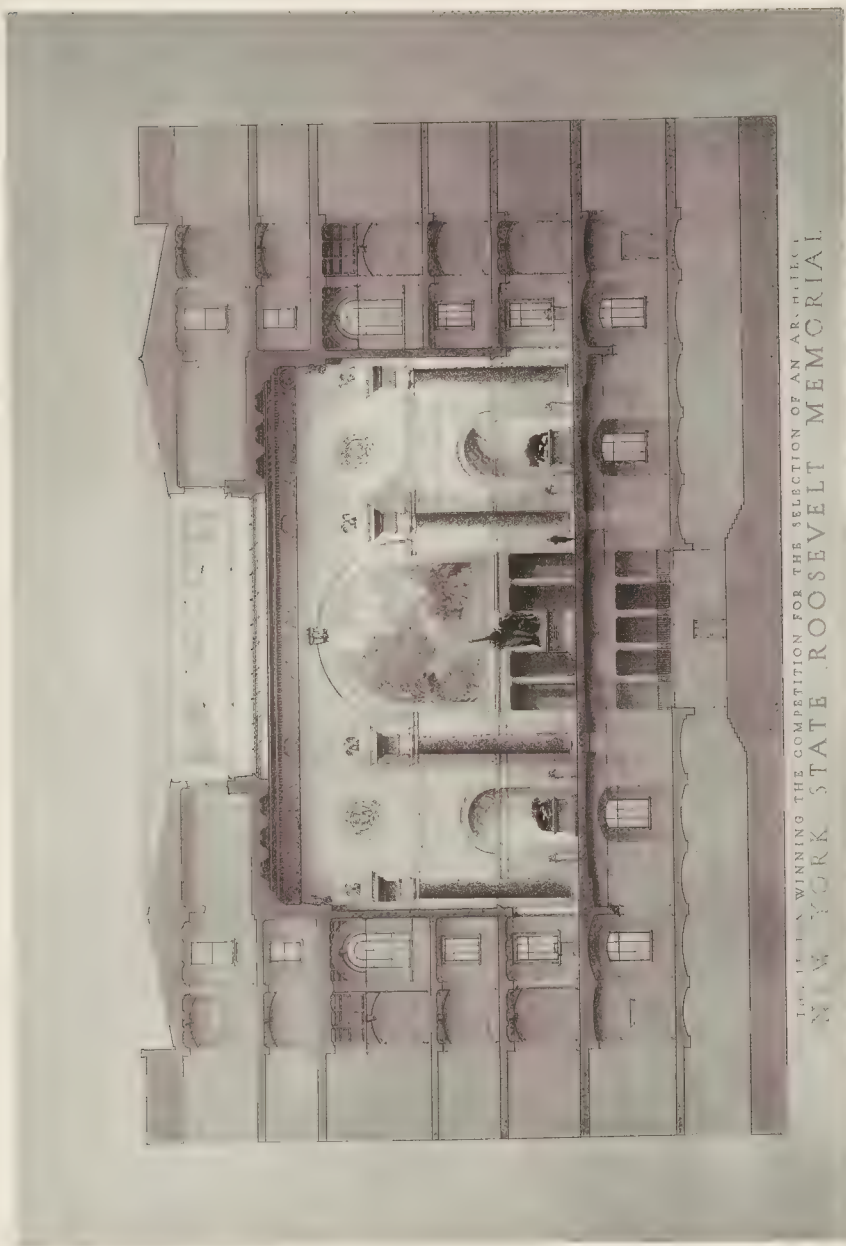
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Plan

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Section

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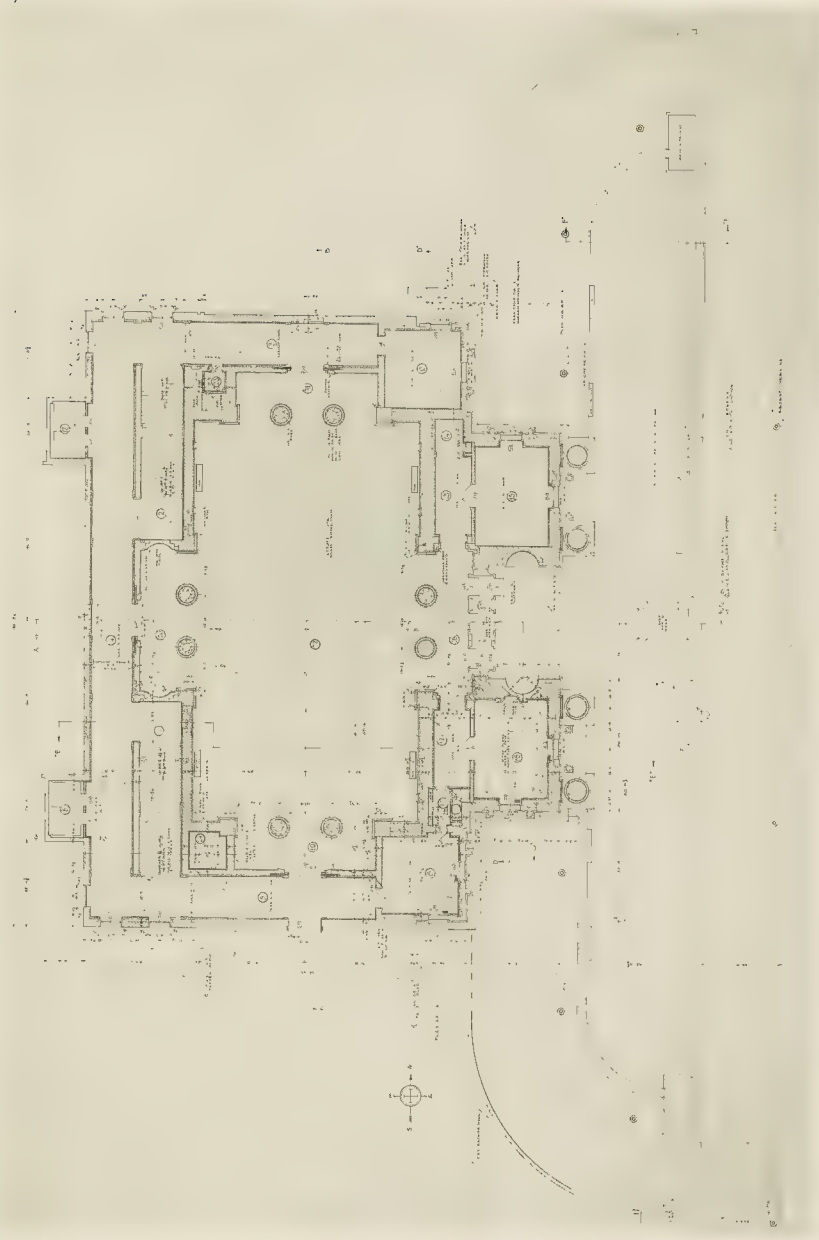
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View of Main Hall

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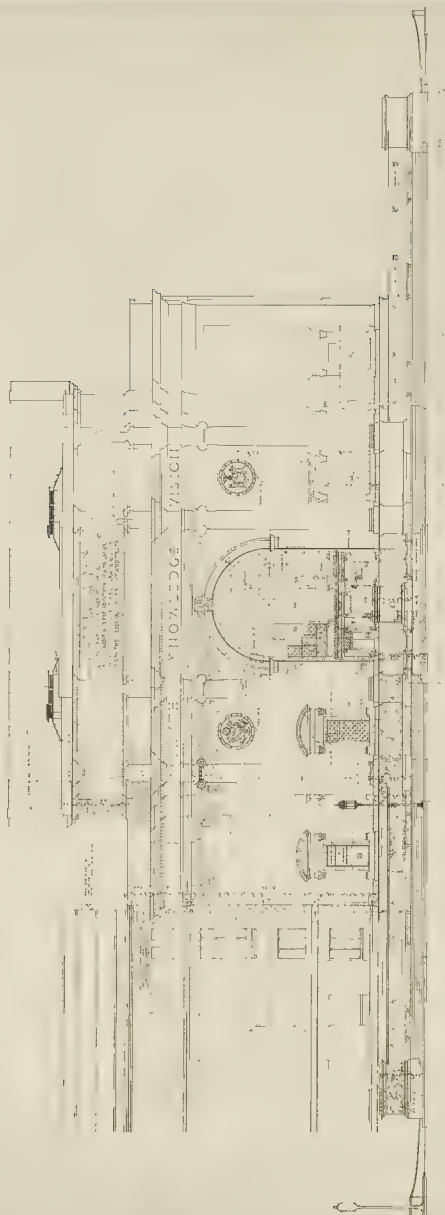
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Main Floor Plan

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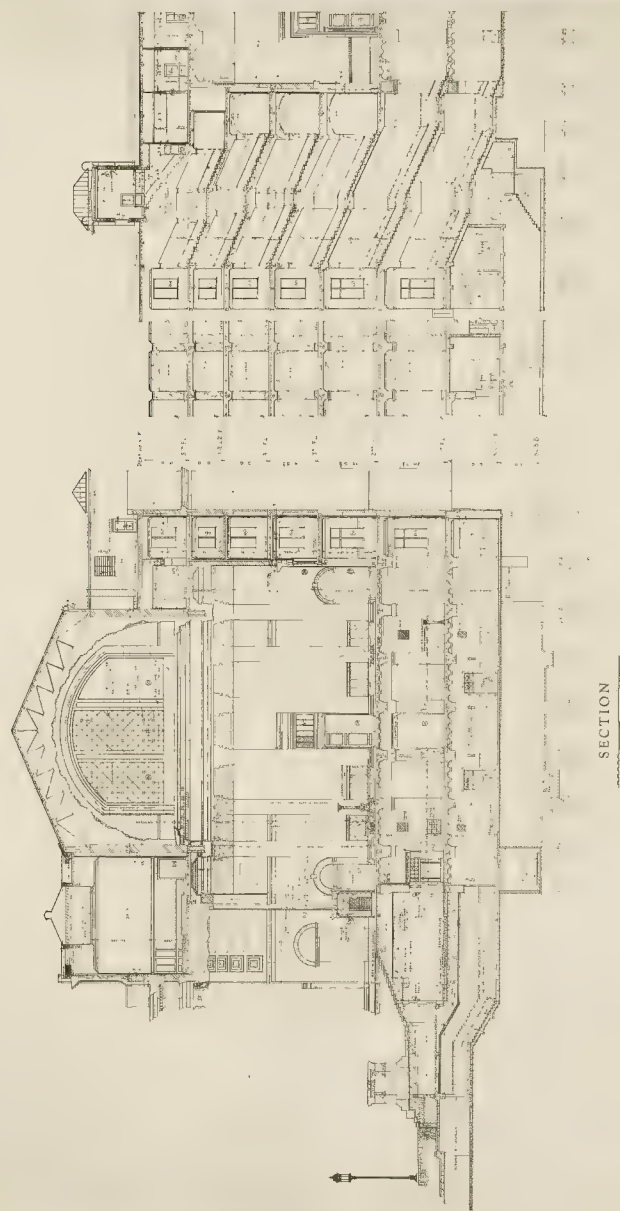
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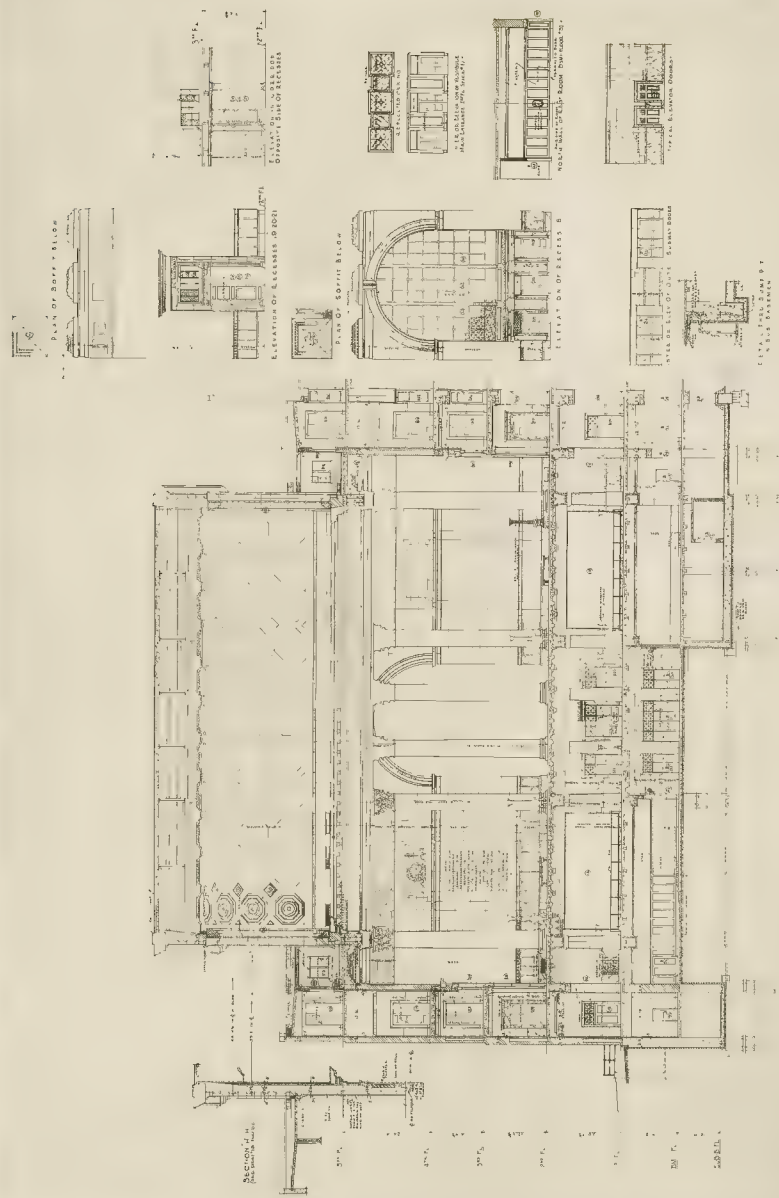
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Longitudinal Section

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Transversal Section

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COMPETITION FOR A MONUMENTAL MEMORIAL TO THEODORE ROOSEVELT



COMPETITION FOR A MONUMENTAL MEMORIAL TO THEODORE ROOSEVELT

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General Plan

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Detail

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The Model

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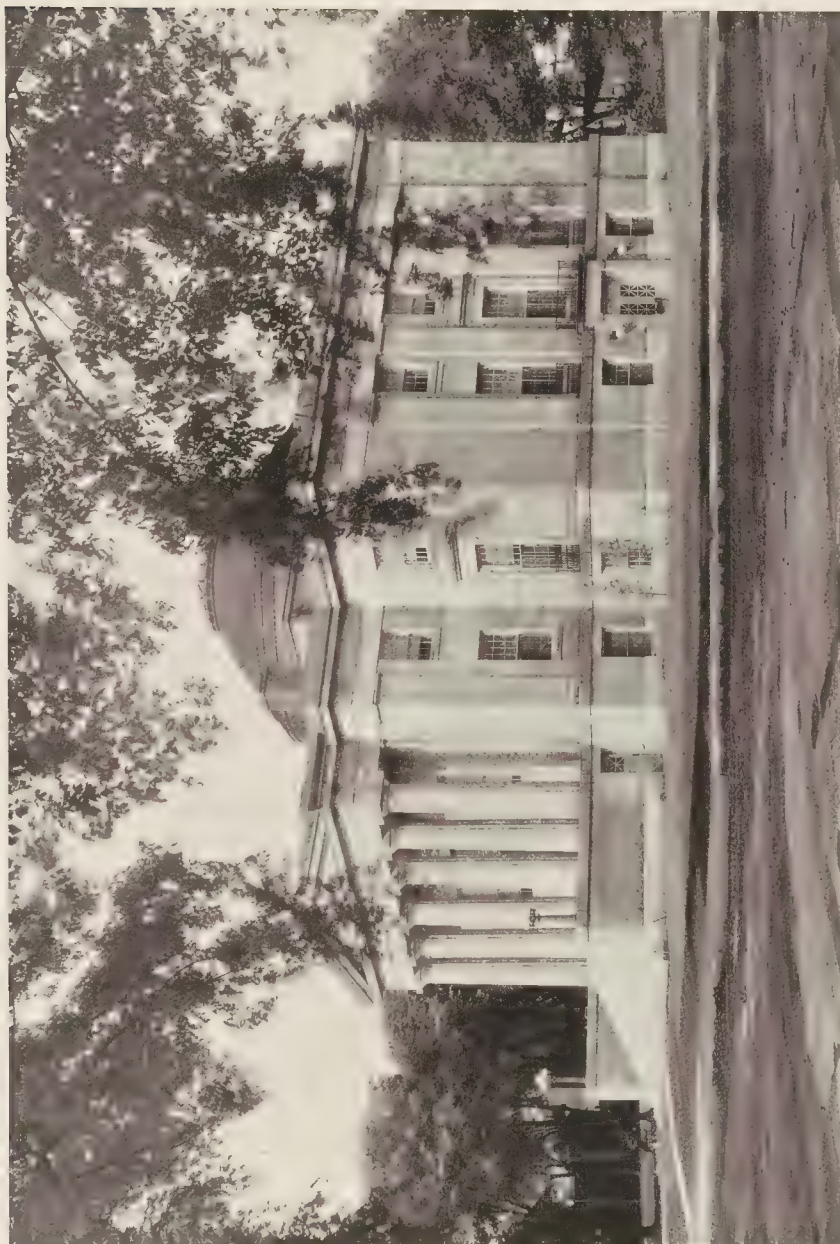
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General View

THE PLATTSBURGH CITY HALL AND MACDONOUGH MEMORIAL
PLATTSBURGH, NEW YORK

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Main View of Exterior

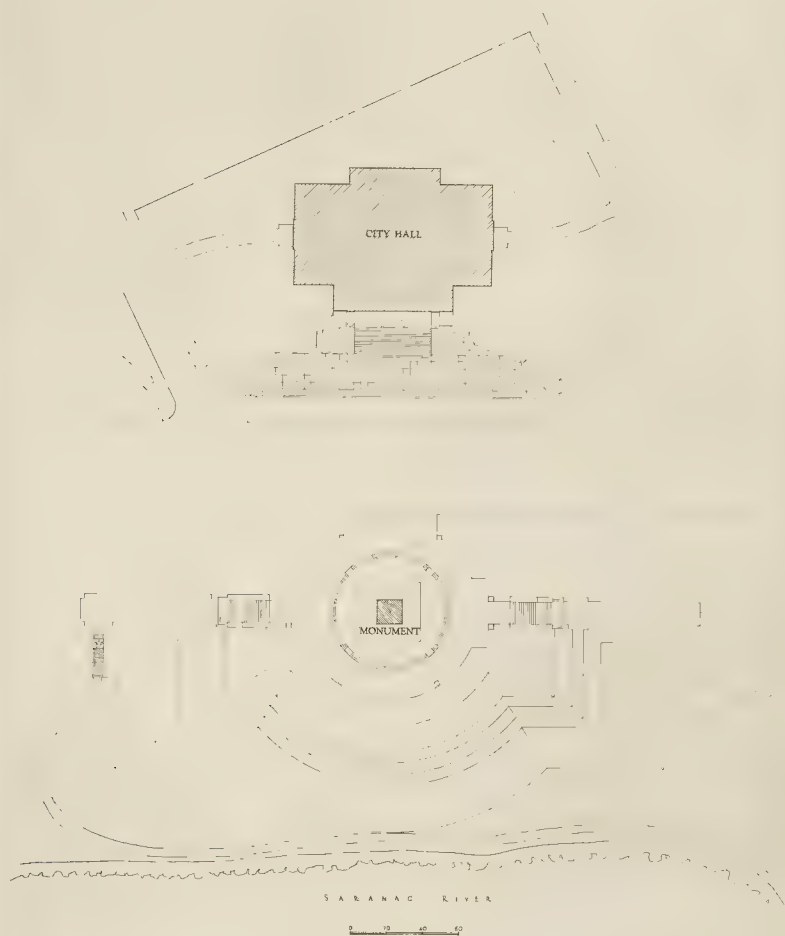
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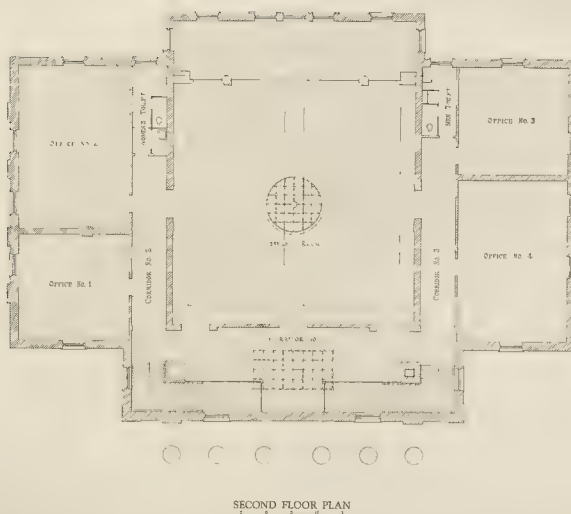
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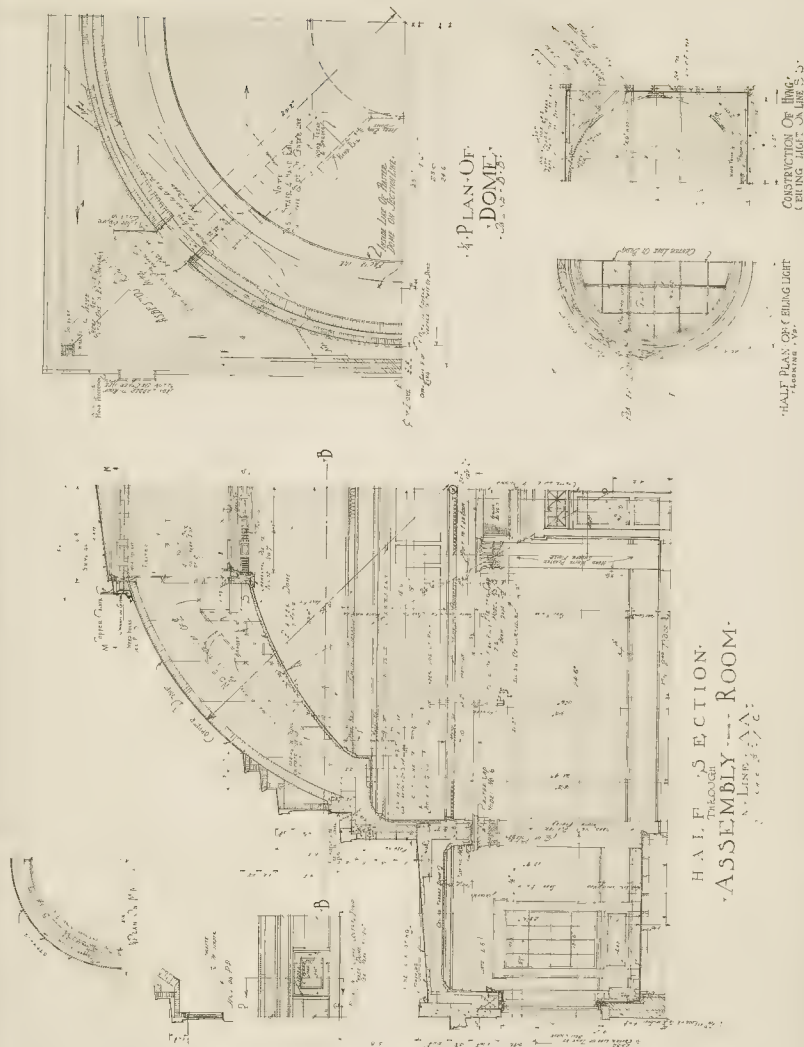
FRONT ELEVATION



SIDE ELEVATION

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PLATE 56



General View

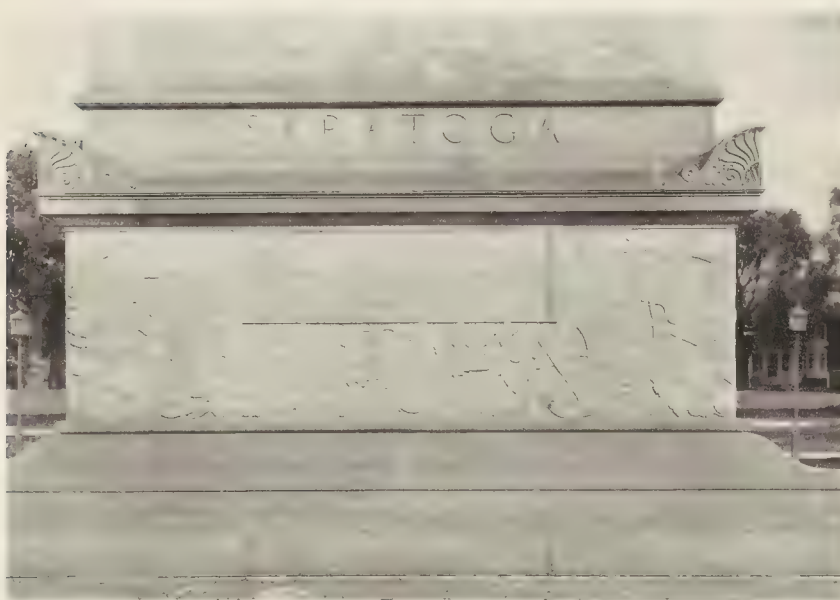
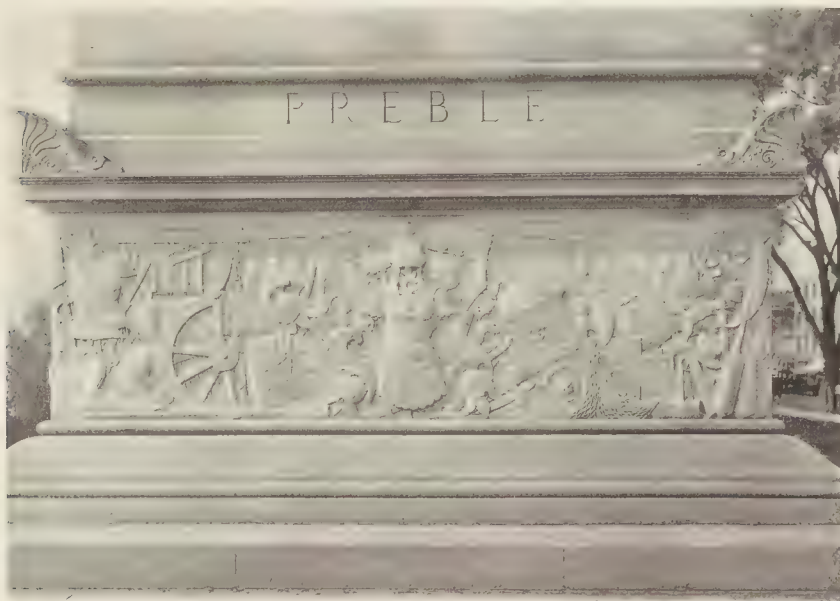
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Details

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View

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VERGENNES, VERMONT

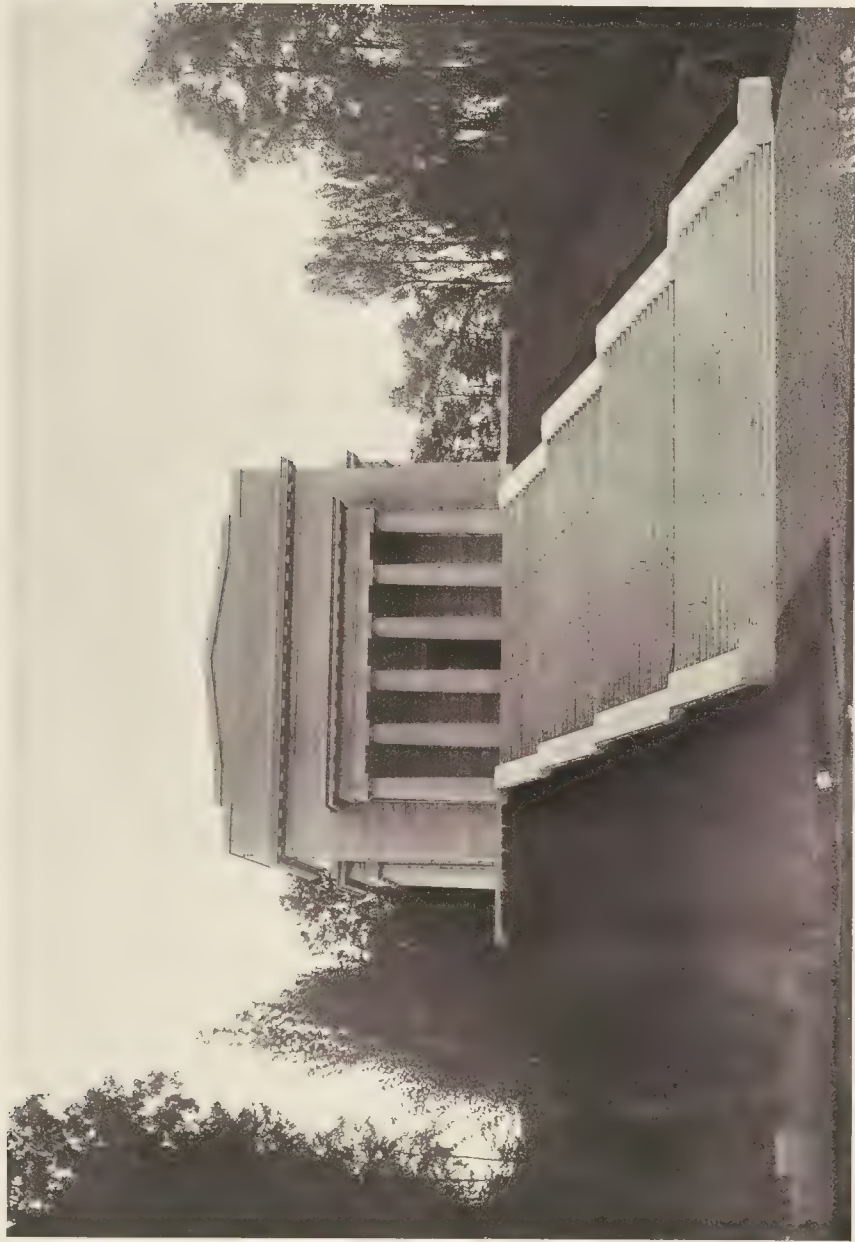
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Vine

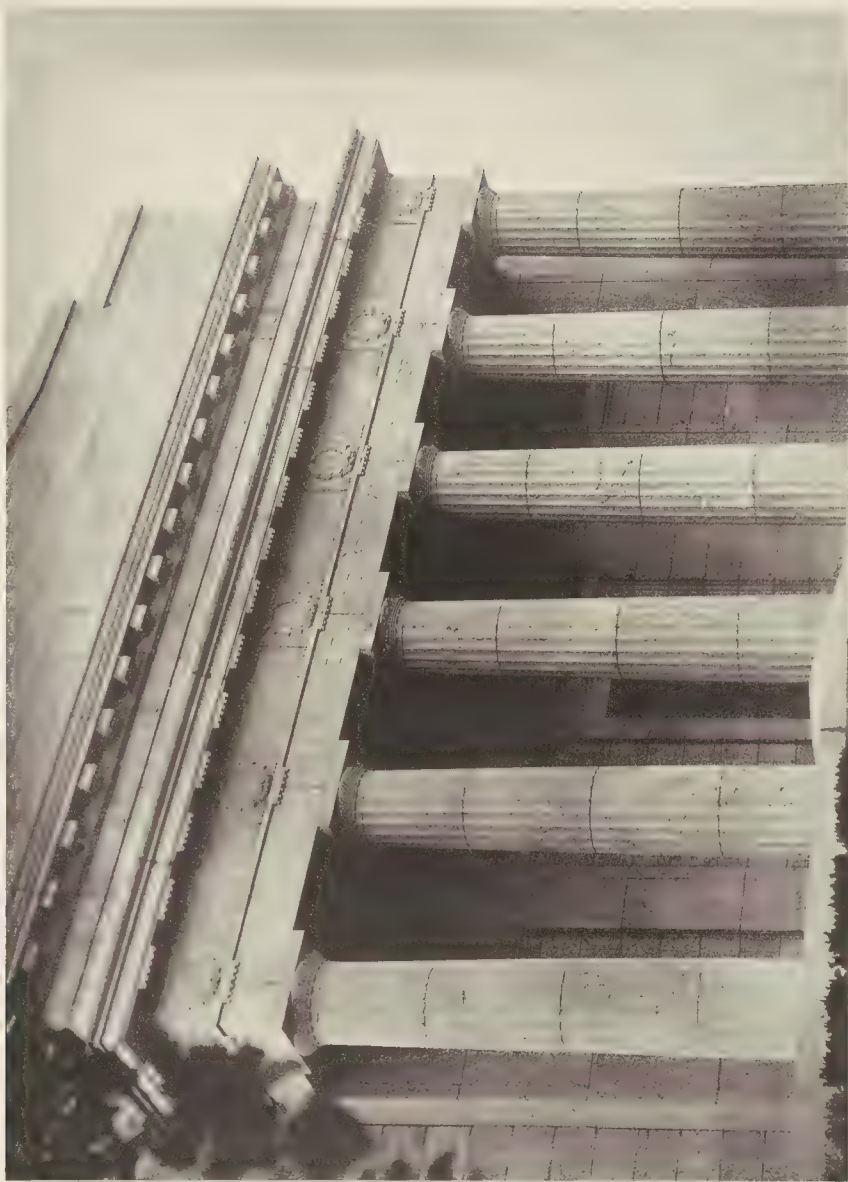
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Detail

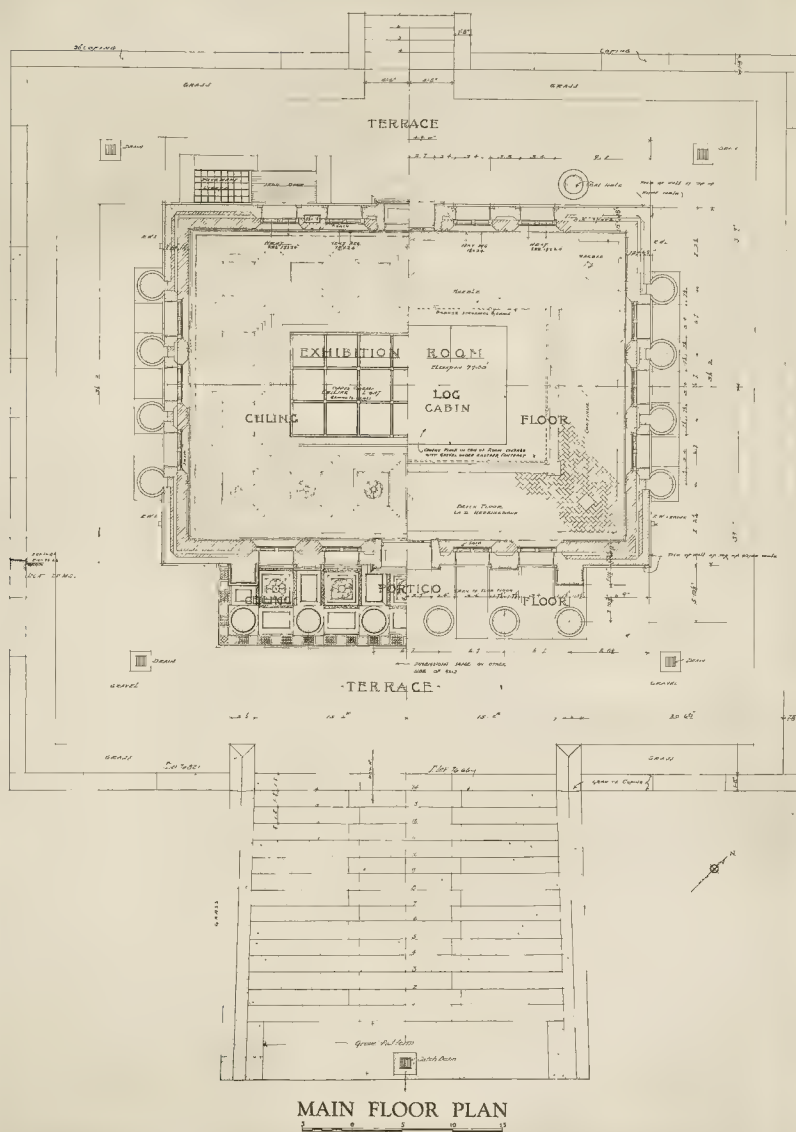
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View

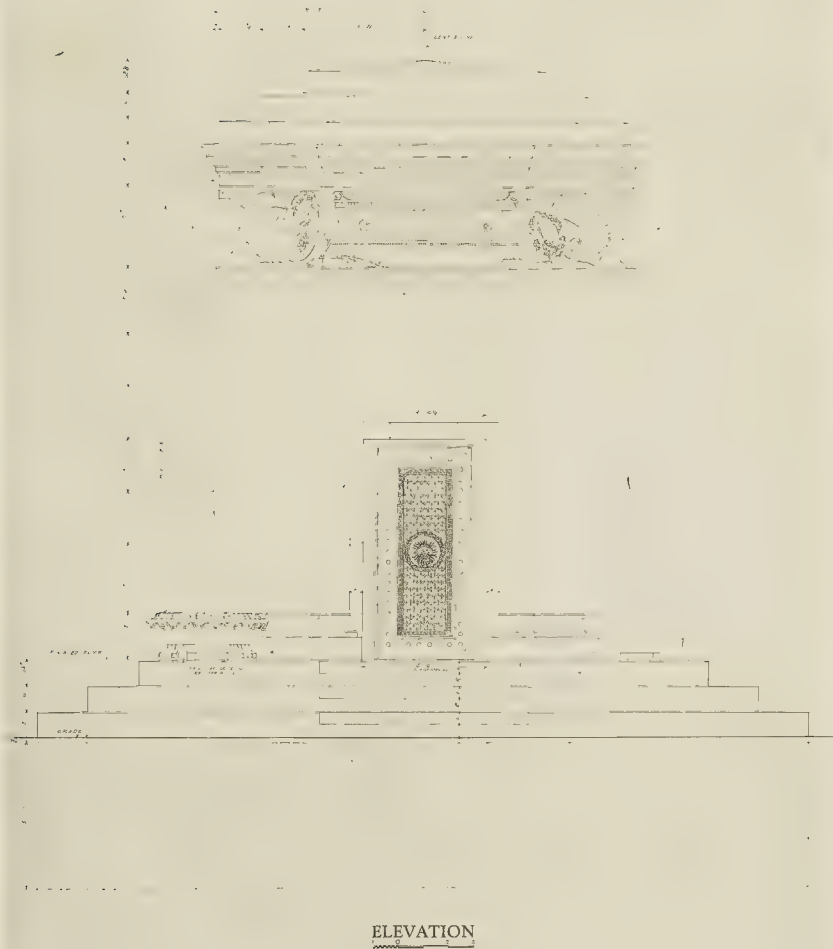
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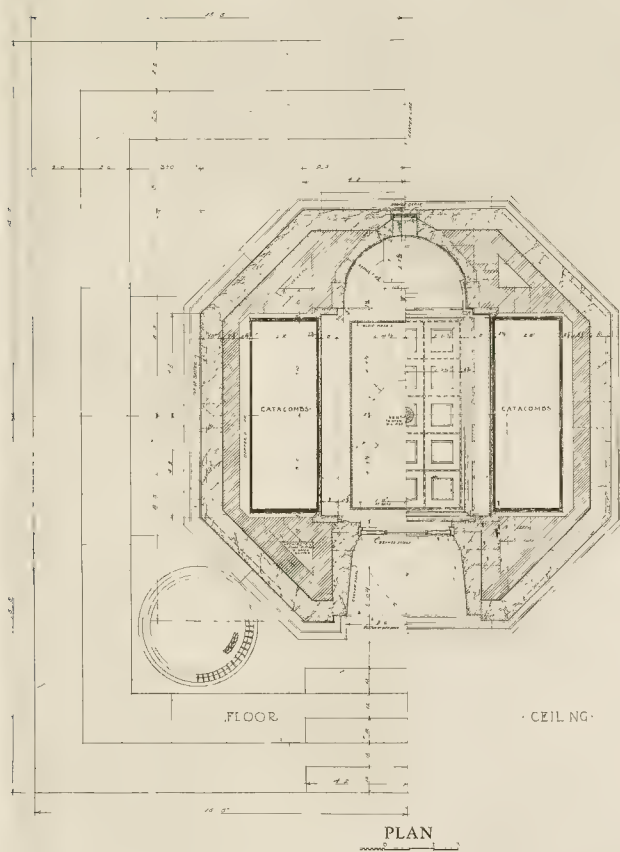
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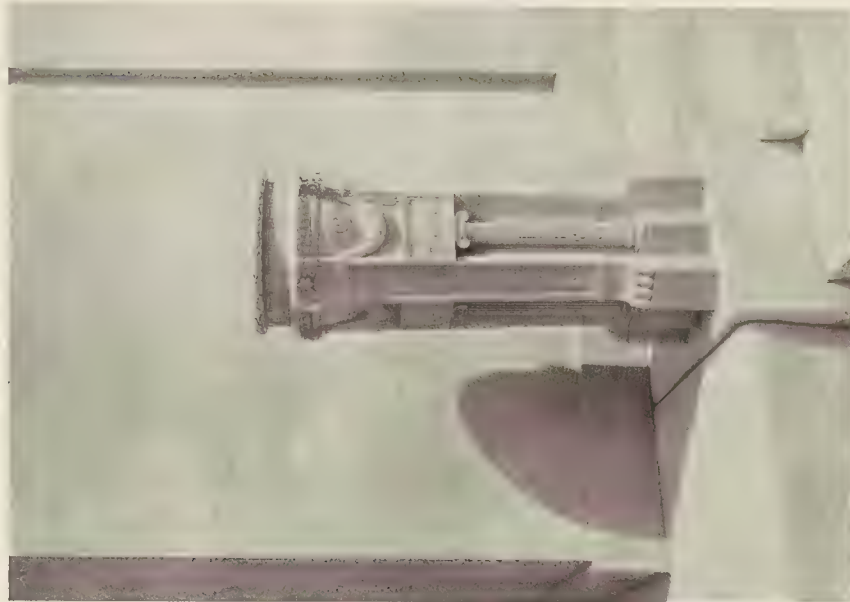
Detail

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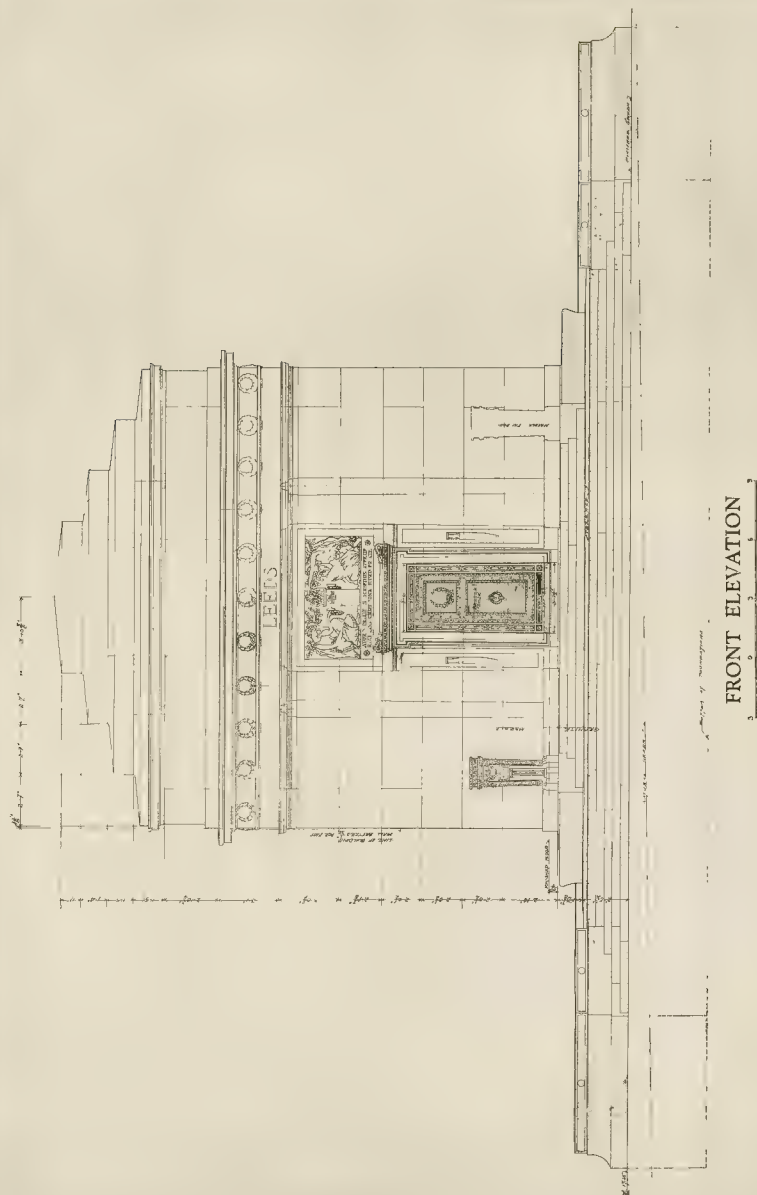
Entrance Doorway



Tripod

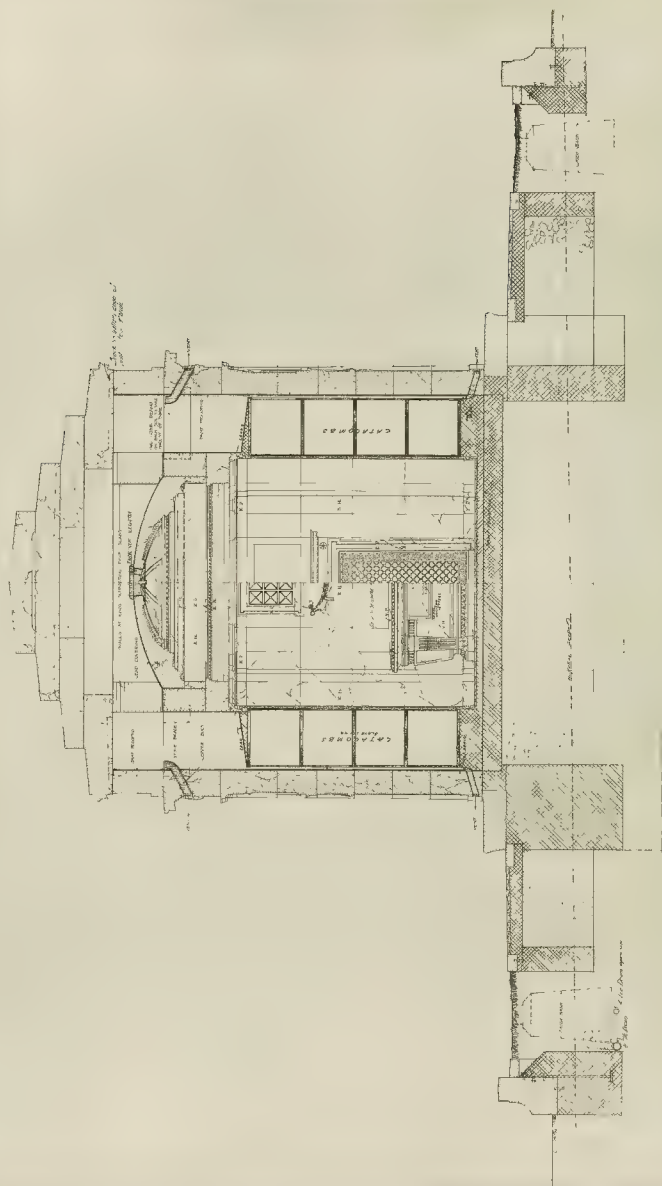
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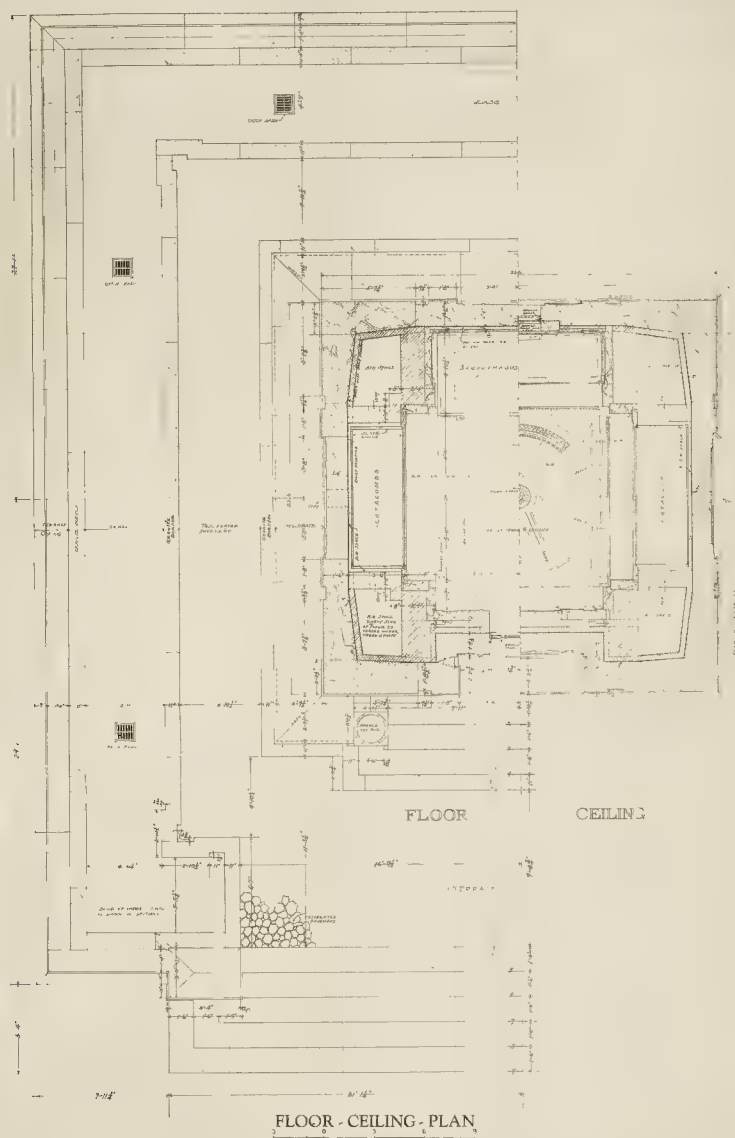
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View

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Interior

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Model



Elevation

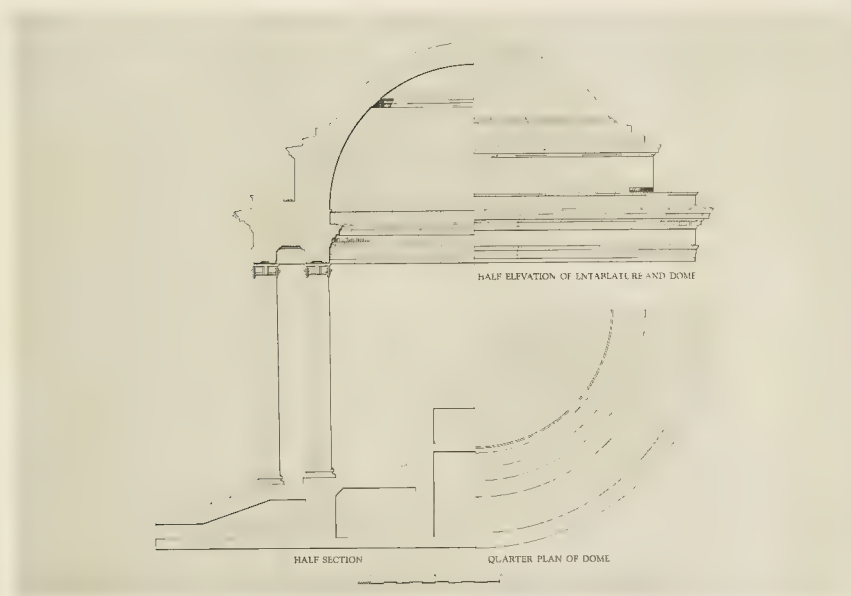
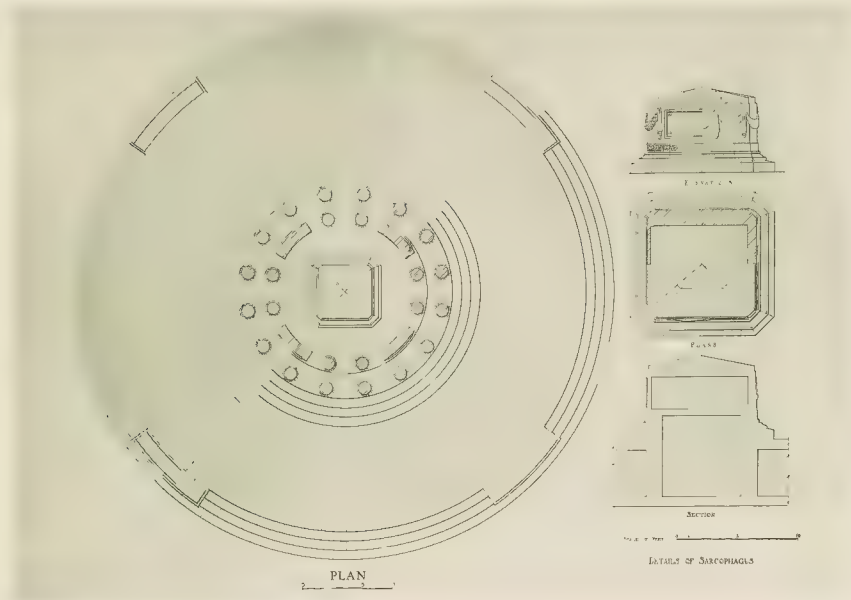
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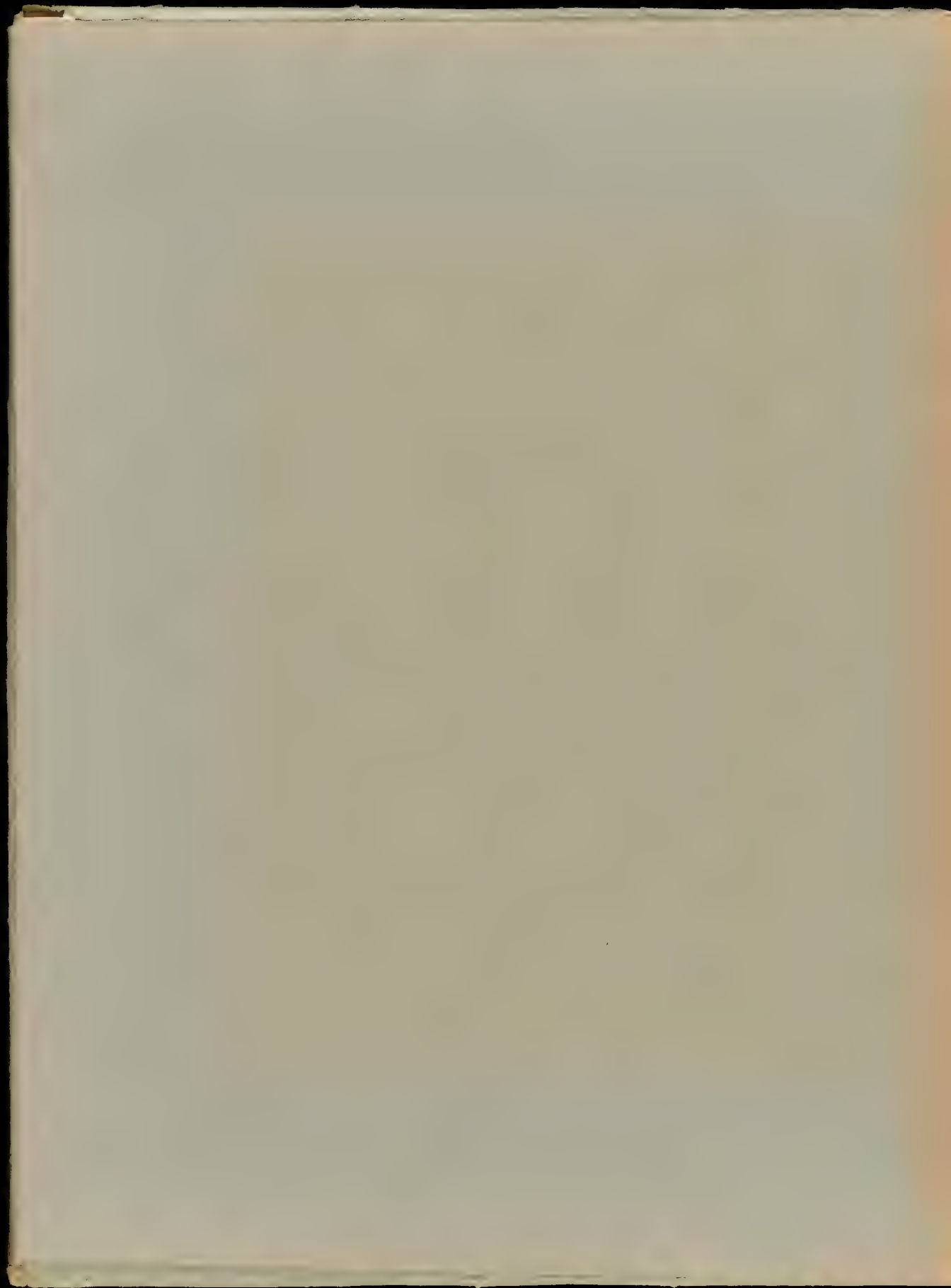
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View from Court

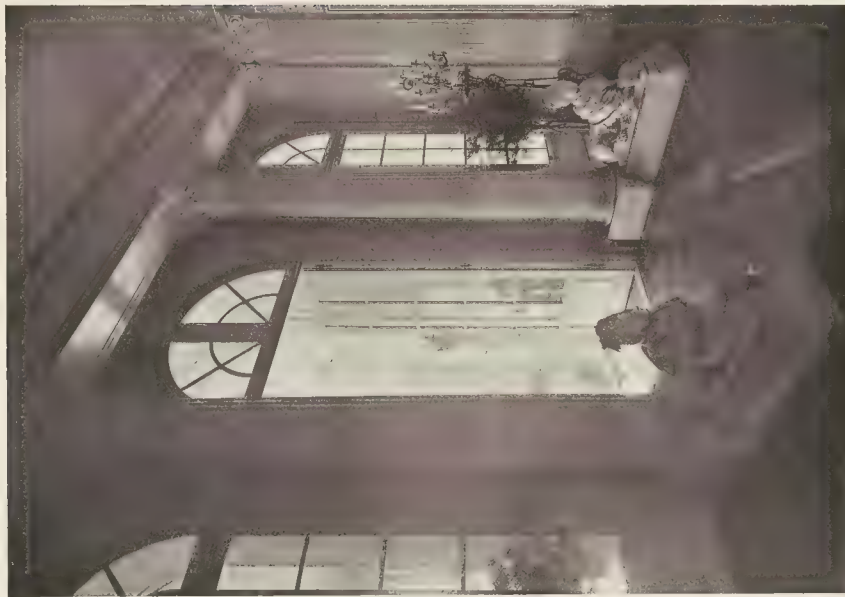


View of Main Entrance

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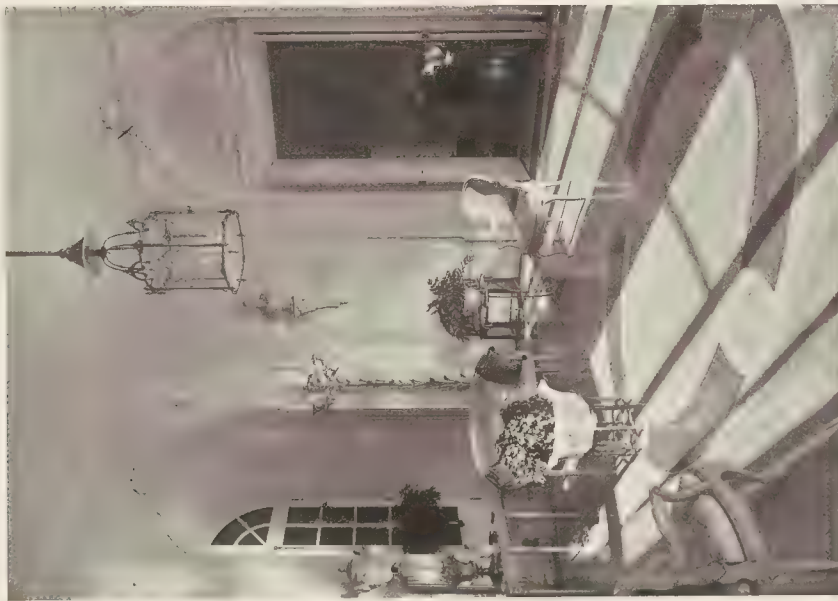
View of Gallery



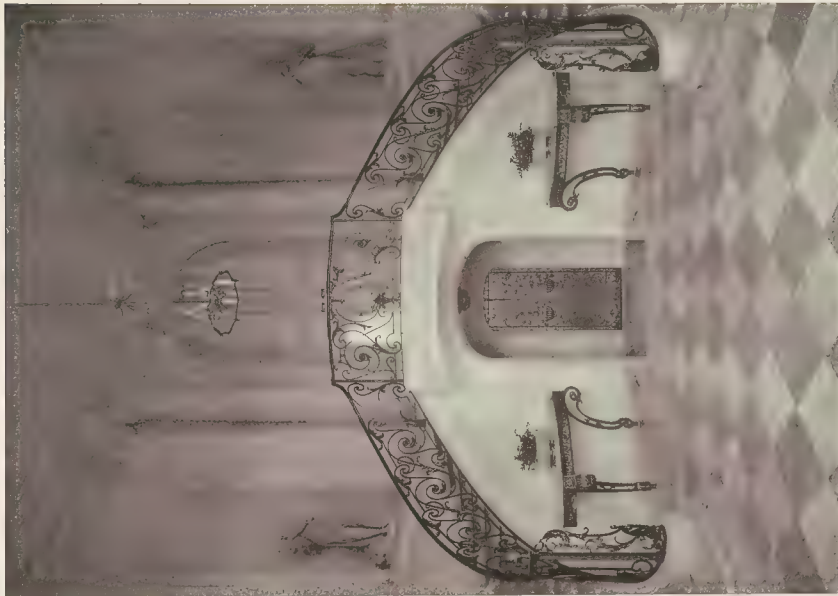
View of Entrance Court

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Loggia



Entrance Hall

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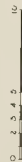
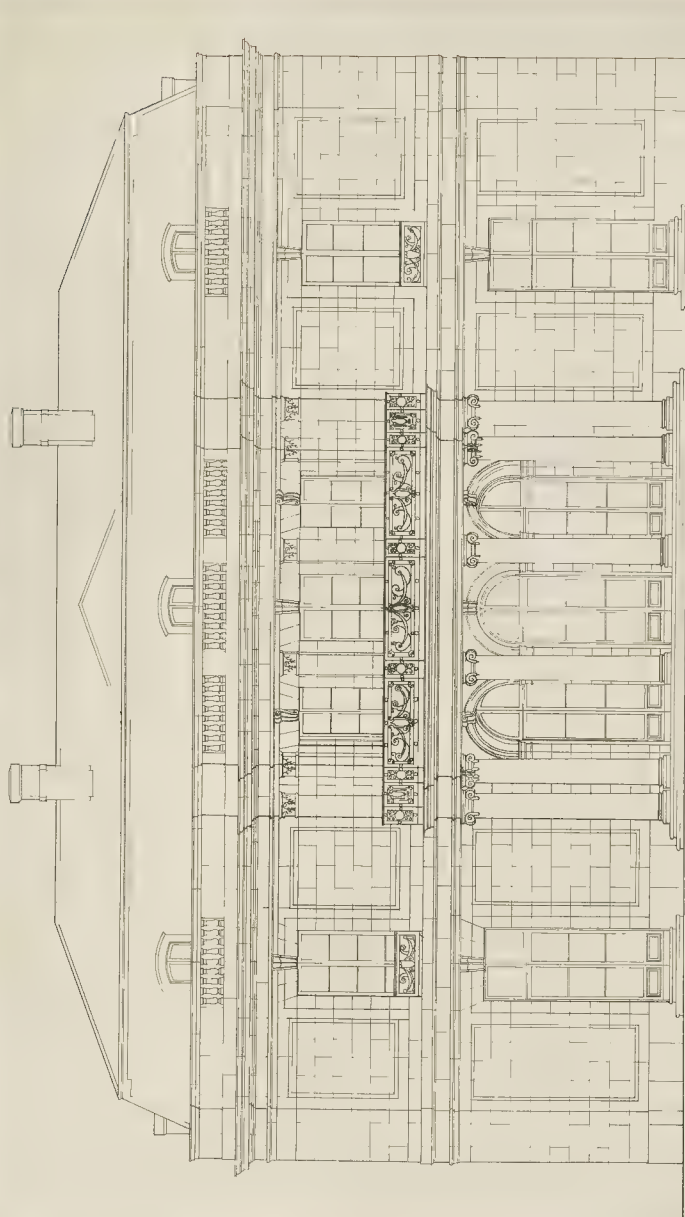
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Living Room

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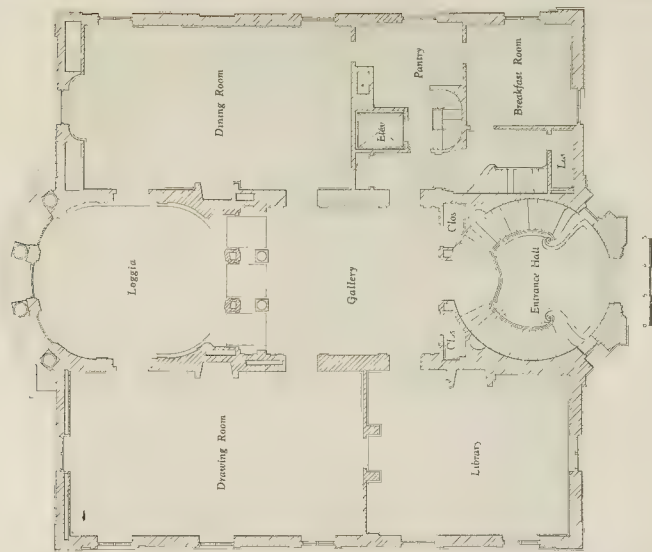
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Second Floor Plan



Main Floor Plan
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View of Main Facade

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Portico Detail



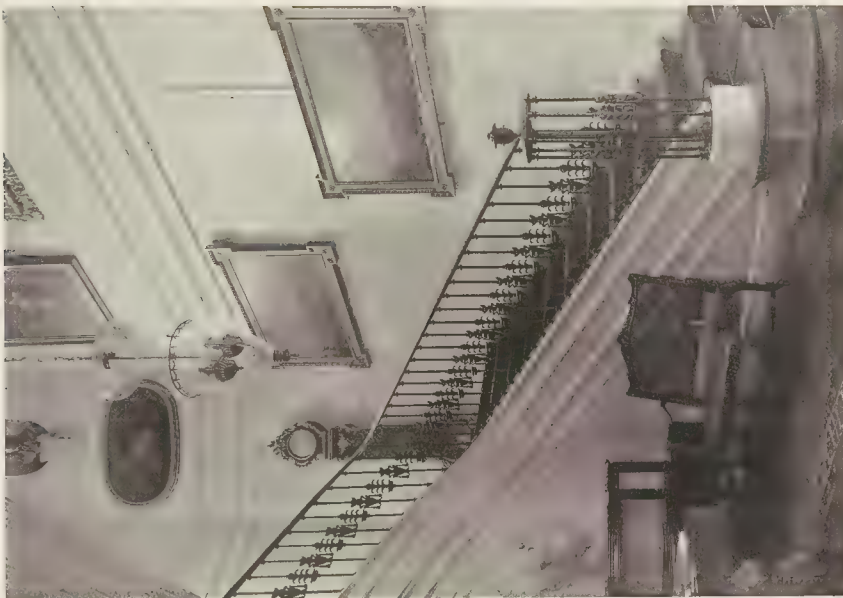
Main Entrance

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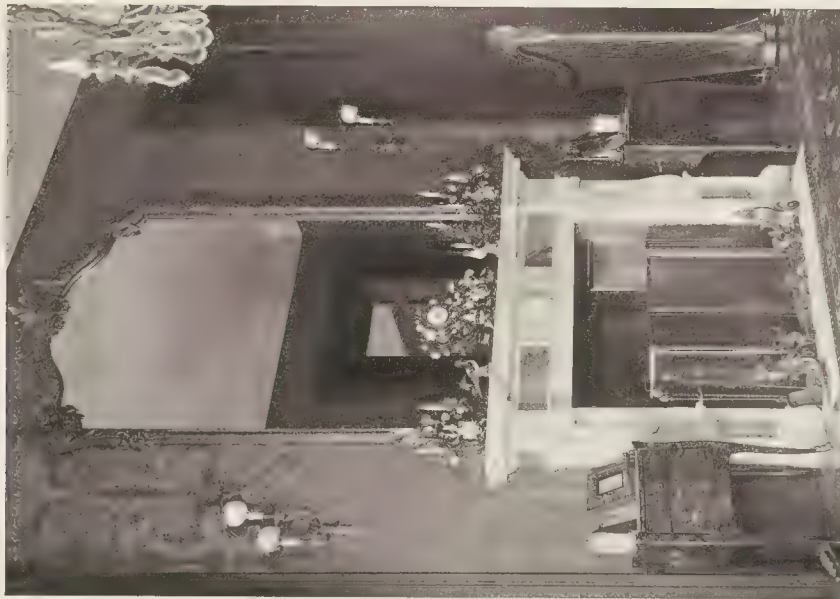
Entrance Hall



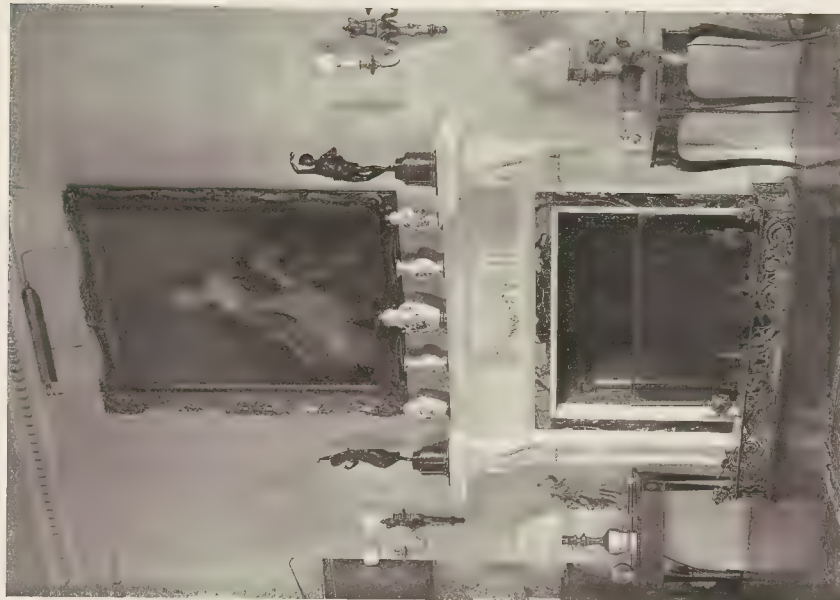
Main Staircase

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View of Reception Room



View of Living Room

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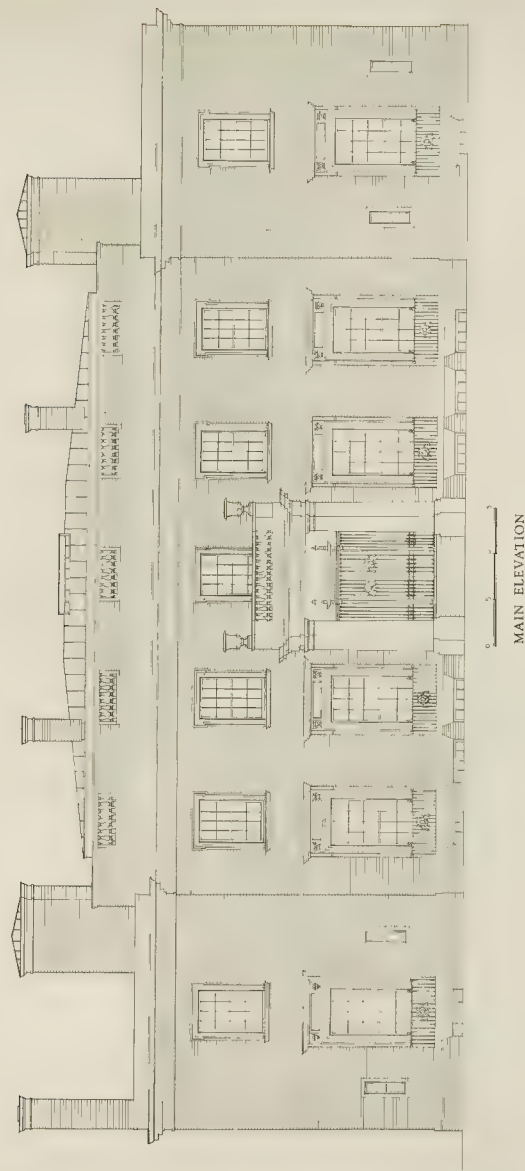
Dining Room



Living Room

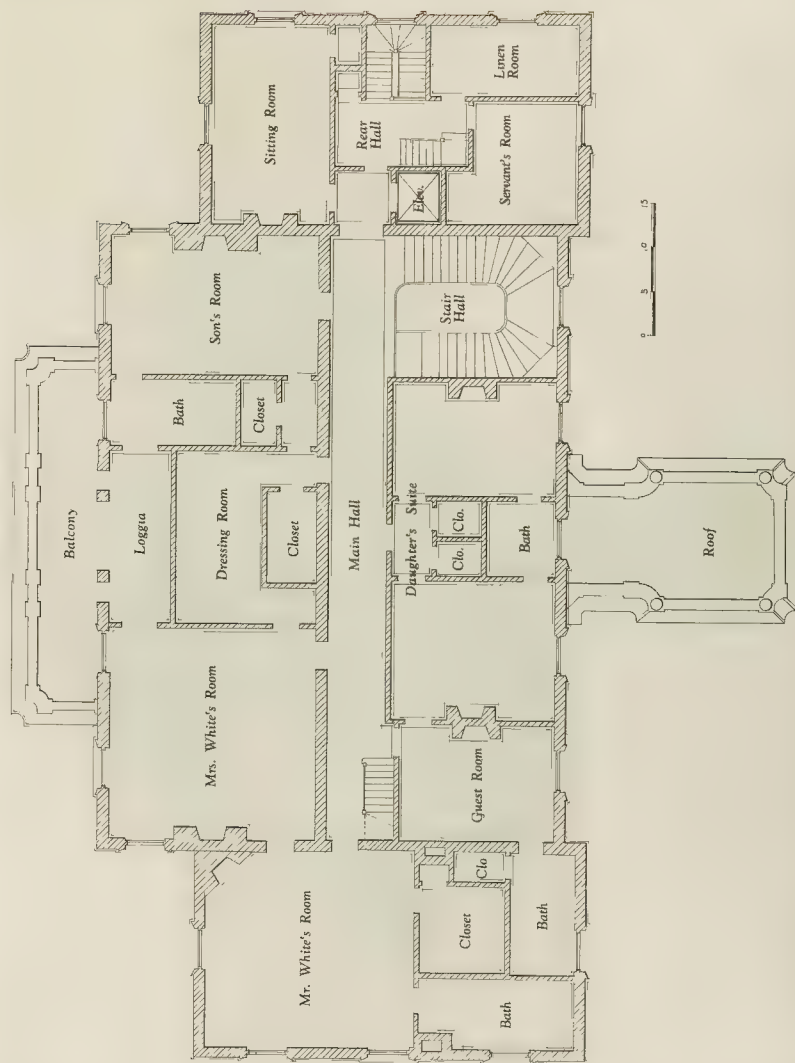
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Second Floor Plan

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Main View

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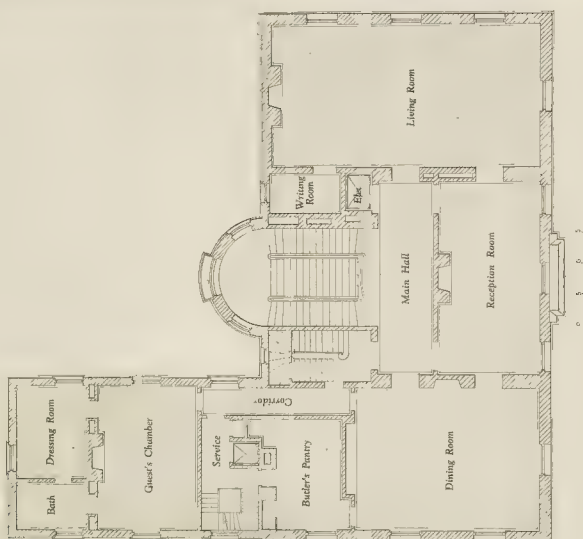
Dining Room



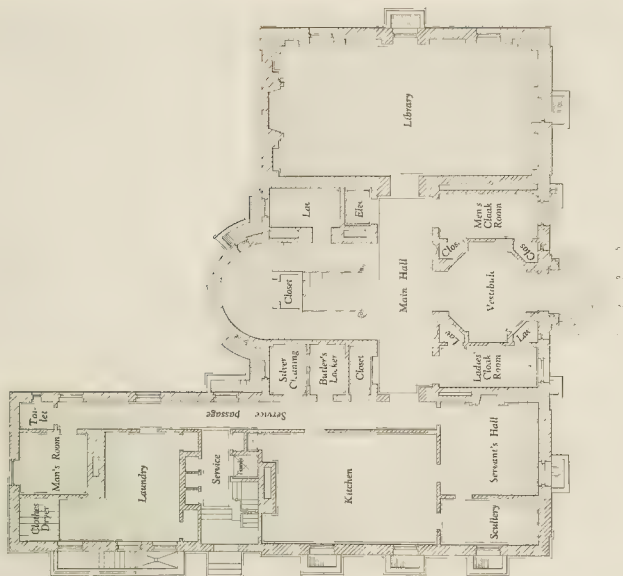
Stair Hall

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Second Floor Plan



Main Floor Plan
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Main Entrance



View from Side

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MAIN ELEVATION

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John R. McLean, Residence



Levi P. Morton, Residence

MAIN FLOOR PLANS WASHINGTON, D. C.

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View from East

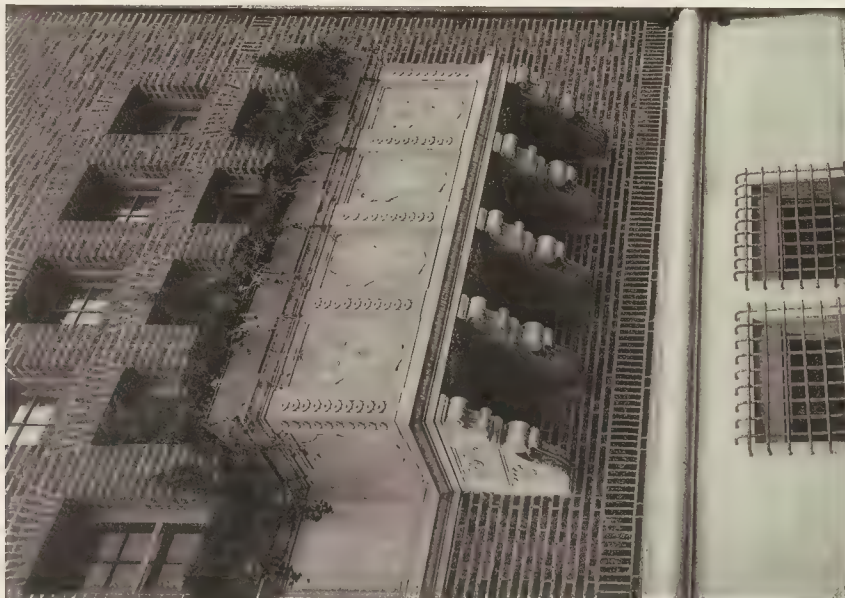
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Balcony Detail



Entrance Doorway

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View in Study



Main Staircase
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View in the Conservatory

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DETAIL OF MAIN ENTRANCE

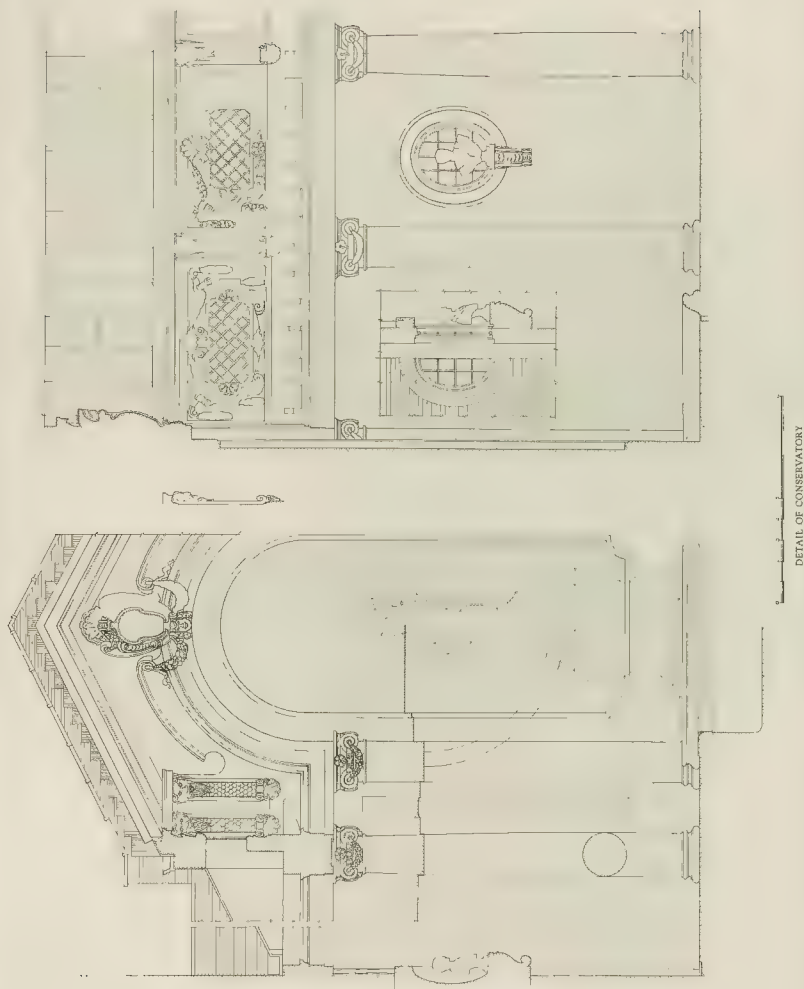
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